BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

January 2017 - August 2017

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

New Music for Oboe and Friends

Geralyn Giovannetti, *oboe*

with

Jed Moss, *piano*

Christian Smith, *bassoon*

Diane Thueson Reich, *soprano*

Erika Oberle Qureshi, *English horn*

7:30 p.m.
10 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Haas Trio (2005) — Simon A. Sargon, b. 1938
- Vivo
- Andante espressivo
- Fast—Light—Playful

Postcards from the Inland Sea (2015) — Matthew R. Durrant
- Stans bury Sunrise
- Juniper
- Bison, bison
- Promontory Horizon
- Desert Rain
- Shadows
- Reflection

INTERMISSION

Overheard on a Saltmarsh (2009) — Erin Goad, b. 1986

Songs of the Cotton Grass — Hilary Tann, b. 1947
- A Girl's Song to her Mother (2004)
- Song of the Grasses (2003)
- Vale of Feathers (2005)

After the Rain (2005) — Theodor Burkali, b. 1975

BYUarts This musical event is the 56th performance sponsored by the BYU School of Music for the 2016–17 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Guest Ensemble

Hat Trick

April Clayton, *flute*
David Wallace, *viola*
Kristi Shade, *harp*

5:30 p.m.
11 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Terzettino	Théodore Dubois 1837–1924
Sonata for Flute, Viola, and Harp Pastorale. Lento, dolce rubato Interlude: Tempo di Minuetto Finale, Allegro moderato ma risoluto	Claude Debussy 1862–1918
And Then I Knew 'Twas Wind	Toru Takemitsu 1930–1996

INTERMISSION

Garten von Freuden und Traurigkeiten	Sofia Gubaidulina b. 1931
Submerged (Commissioned by Hat Trick, 2013)	Miguel del Aguila b. 1957

BYUarts

This musical event is the 57th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jennifer Jones
Violin

in Senior Recital

with

Halie Augustus, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
11 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Piano and Violin in E minor, K. 304 — Wolfgang Amadeus Mozart, 1756–1791

Three Compositions for Violin and Piano, op. 40 — Amy Marcy Beach, 1867–1944
- La Captive
- Berceuse
- Mazurka

Two Pieces for Violin and Piano — Lili Boulanger, 1893–1918
- Nocturne
- Cortege

INTERMISSION

Sonata no. 1 in B minor for Violin and Piano, op. 21 — Nicolai Medtner, 1880–1951
- Canzona
- Danza

Slavonic Fantasie — Antonín Dvořák, 1841–1904, Arr. Fritz Kreisler

BYUarts This musical event is the 65th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Maddie Blonquist

Piano

in Recital

Student of Scott Holden

Required for the Bachelors of Arts Degree
with an Emphasis in Music

9:30 p.m.
11 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

This performance contains additional audio content, included before each piece. In order to maintain flow, please only applaud after the Chopin and Brahms

Etude in B-flat minor, op. 4, no. 3	Karol Szymanowski 1882–1937
Basso Ostinato	Rodion Shchedrin b. 1932
Ballade no. 4 in F minor, op. 52	Frederic Chopin 1810–1849

BREAK

32 Variations in C minor, WoO 80	Ludwig van Beethoven 1770–1827
Prelude and Fugue in C-sharp minor, WTC, Bk. II, BWV 849	Johann Sebastian Bach 1685–1750
Intermezzo in A major, op. 118, no. 2	Johannes Brahms 1833–1897

BYUarts This musical event is the 64th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Alexander Woods, *baroque violin*

with

Levente Medveczky, *harpsichord*

7:30 p.m.
12 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E Minor for Violin and Continuo, BWV 1023 — Johann Sebastian Bach 1685–1750

(Preludio)
Adagio ma non tanto
Allemanda
Gigue

Sonata in A Major for Violin and Harpsichord, BWV 1015

Dolce
Allegro
Andante un poco
Presto

INTERMISSION

Sonata in C Minor for Violin and Harpsichord, BWV 1017

Largo
Allegro
Adagio
Allegro

BYUarts This musical event is the 58th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
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School of Music

Faculty Recital

Monte Belknap, *violin*

and

Stephen Beus, *piano*

7:30 p.m.
13 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Violin and Piano No. 1 in A Minor, op. 105 — Robert Schumann 1810–1856

- Mit leidenschaftlichem Ausdruck
- Allegretto
- Lebhaft

Elegy/Effigy (US Premiere) — Neil Thornock*

INTERMISSION

Sonata for Violin and Piano in A Major — Cesar Franck 1822–1890

- Allegretto ben moderato
- Allegro
- Recitativo—Fantasia
- Allegretto poco mosso

* Neil Thornock is a BYU faculty member.

BYUarts

This musical event is the 59th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Young Artists in Voice Competition 2017

Round 1

Judges

Dr. Diane Reich
Associate Professor of Voice

Dr. Robert Brandt
Assistant Professor of Voice

Michele Scott
Instructor of Voice

7:30 pm
17 January 2017
Madsen Recital Hall
Harris Fine Arts Center

_____ **Katherine Armantrout** soprano
Michelle Pappenfuss piano
I Go to Him — Igor Stravinsky
from *Rake's Progress* — 1882-1971

_____ **Jennifer Bate** soprano
Christi Leman piano
Nacht und Träume — Franz Schubert
Art Song — 1797-1828

_____ **Hannah Colvin** soprano
Christi Leman piano
A Dream — Sergei Rachmaninoff
Art Song — 1873-1943

_____ **Michelle Dean** soprano
Christi Leman piano
Ain't it a pretty night — Carlisle Floyd
from *Susannah* — b. 1926

_____ **McKay Elwood** tenor
Karina Leonard piano
Noch' — Modest Mussorgsky
Art Song — 1839-1881

_____ **Alicia Fairbanks** mezzo-soprano
Debbie Robertson piano
Serenade de Zanetto — Jules Massenet
Art Song — 1842-1912

_____ **Dylan Glenn** baritone
Christi Leman piano
Charlie Rutlage — Charles Ives
Art Song — 1874-1954

_____ **Rachel Glenn** soprano
Christi Leman piano
In uomini, in soldati — Wolfgang Amadeus Mozart
from *Cosi fan tutte* — 1756-1791

_____ **Chandra Goodell** soprano
Alexis Carré piano
Willow Song — Douglas Moore
from *The Ballad of Baby Doe* — 1893-1969

_____ **Parker Hasler** tenor/countertenor
Christi Leman piano
Stille Amare George F. Handel
from *Tolomeo* 1685-1759

_____ **Anna Hawkes** soprano
Christi Leman piano
Be Kind and Courteous Benjamin Britten
from *A Midsummer Night's Dream* 1913-1976

_____ **Mary Hoskins** soprano
Christi Leman piano
Steal Me Sweet Thief Gian Carlo Menotti
from *The Old Maid and the Thief* 1911-2007

_____ **Mary Jones** soprano
Debbie Robertson piano
S'altro che lacrime Wolfgang Amadeus Mozart
from *La Clemenza di Tito*

_____ **Hyejoon Kim** soprano
Christi Leman piano
Als die alter Mutter Antonín Dvořák
Art song 1841-1904

_____ **Connor Lee** baritone
Debbie Robertson piano
Lydia Gabriel Fauré
Art Song 1845-1924

_____ **Cameron Mayo** baritone
Danai Sirrine piano
Und willst du deinen Liebsten… Hugo Wolf
Art Song 1860-1903

_____ **Samuel Neff** tenor
Alexis Carré piano
Morgens steh' ich auf und frage Robert Schumann
Art Song 1810-1856

_____ **Wayd Odle** tenor
C.J. Madsen piano
Pourquoi me revieller? Jules Massenet
from *Werther*

_____ **Riley Pierce** tenor
Alice Hyoung piano
Après un rêve — Gabriel Fauré
Art Song

_____ **Solomon Reynolds** tenor
Christi Leman piano
Pastorello d'un povero armento — George F. Handel
from *Rodelinda*

_____ **Haley Slade** soprano
Karina Leonard piano
Spring — Dominick Argento
Art Song — b.1927

_____ **Chanda Staples** soprano
C.J. Madsen piano
Chacun le sait — Gaetano Donizetti
from *La Fille du Régiment* — 1797-1848

_____ **Michelle Sundwall** soprano
James Clift piano
Il Bacio — Luigi Arditi
Art Song — 1822-1903

_____ **Samuel Utley** tenor
Christi Leman piano
Total Eclipse — George F. Handel
from *Samson*

_____ **Tyler Yarbrough** tenor
Mefford, Kessa piano
Ständchen — Franz Schubert
Art Song

Fifteen students will be selected this evening to advance to the Second Round of the Young Artists in Voice Competition:

7:30 pm	Thursday, 19 January 2017
Madsen Recital Hall	Harris Fine Arts Center

Nine students will be selected from the Second Round to advance to the Final Round of the Young Artists in Voice Competition:

7:30 pm	Saturday, 21 January 2017
Madsen Recital Hall	Harris Fine Arts Center

Melos is an ongoing experiment by British composer Huw Morgan in which the organist does as little as possible – in this case, holding two pitches – while the electronics consist of a long glissando. The result is more than the sum of its parts, abstract yet enchanting, with surprising beauty arising from the instability of the sound.

A calliope is a type of very loud organ commonly used on steamboats, in parades, or at fairgrounds and ballparks. The repertory is consistent with its function: fun, jaunty ditties to brighten the mood. This little movement is also inspired by flute clocks – small organs played with an automated mechanism to mark the time.

Hymn with Variations was inspired in part by the Sacred Harp hymn tradition, which has a very distinctive approach to harmony and part-writing. The intended text is *All my heart this night rejoices* by Johann Georg Ebeling:

> All my heart this night rejoices,
> As I hear, far and near, sweetest angel voices;
> "Christ is born," their choirs are singing,
> Till the air, everywhere, now their joy is ringing.

HAT-P-1b is another movement of *Planetarium*. This planet is of a class called *puffy planets*, which have perplexed scientists since their discovery in 2006: huge planets with extremely low density, less than that of cork. Find a big enough bathtub and you could watch it float!

Brigham Young University
College of Fine Arts and Communications
School of Music

presents

Neil Thornock, *organ and composition*
7:30 p.m. – 18 January 2017 – Madsen Recital Hall

Proxima Centauri b	Neil Thornock
Prelude V, Interlude III, Postlude I	Michael Bonaventure
Melos	Huw Morgan
Calliope	Neil Thornock
Hymn with Variations	Neil Thornock
HAT-P-1b	Neil Thornock

Proxima Centauri b is from *Planetarium*, a set of twelve movements for organ and electronics, each inspired by a planet. Proxima Centauri b orbits the star nearest the sun. This piece envisions an alien race attempting to speak to humans – and not quite getting it right.

Scottish organist/composer Michael Bonaventure has written several sets of preludes, postludes, and interludes, pieces of modest difficulty intended for church or concert use. Each movement is evocative in a unique way: somber, jubilant, comical, reflective, etc.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jane Raty

Piano

in Senior Recital

Student of Irene Peery-Fox

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
18 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata no. 4 in F-sharp Major, op. 30 — Alexander Nikolay Andreyevich Skryabin, 1872-1915
- Andante
- Prestissimo volando

Prelude and Fugue no. 7 in E-flat Major Bk. 1 — Johann Sebastian Bach, 1685–1750

Etude Fantasy — John Corigliano, b. 1938
- For the left hand alone

Sonata no. 24 in F-sharp Major, op. 78 ("à Thérèse") — Ludwig van Beethoven, 1770–1827
- Adagio cantabile—Allegro ma non troppo
- Allegro vivace

Sonata no. 2 in B-flat Minor, op. 36 (1931) — Serge Rachmaninoff, 1873–1943
- Allegro agitato
- Non allegro
- Allegro molto

BYUarts This musical event is the 45th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Primrose Memorial Concert

Jutta Puchammer-Sédillot, *viola*

with

Jared Pierce, *piano*

7:30 p.m.
20 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata no. 6 — Antonio Vivaldi, 1678–1741, arr. William Primrose
- Largo (Andante sostenuto)
- Allegro (non troppo)
- Largo (doloroso)
- Allegro (spirituoso)

Sonata Rhapsody for Viola and Piano — Jean Coulthard, 1908–2000
- Dramatico a piacere
- Interlude in May: Lento ma non troppo e Grazioso
- Allegro con vivo

Chaconne in C Major, op. 8 — Henri Marteau, 1874–1934

pièce de concours 1905

INTERMISSION

Drei Fantasiestücke for Piano and Viola, op. 43 — Carl Reinecke, 1824–1910
- Romanze: Andante
- Allegro molto agitato
- Jahrmarkts-Szene: eine Humoreske: Molto vivace

Arioso et Allegro — Stan Golestan, 1875-1956

pièce de concours 1933, 1939, 1969

Thème Varié — Georges Hüe, 1858–1948

pièce de concours 1919, 1924

Appassionato, op. 34 — Henri Büsser, 1872–1973

pièce de concours 1910, 1915, 1923

BIOGRAPHY

The Viennese-born violist Jutta Puchhammer-Sédillot, described as a violist of exceptional qualitity, is in great demand on the Canadian and international music scene. A Canadian citizen since 1987, she frequently returns home to Austria and surrounding European countries to give recitals, masterclasses, and chamber music performances.

She is currently full-time professor of viola and chamber music at the University of Montréal and is on the faculties of the Orford Arts Center (Quebec, Canada), the North American Viola Institute (NAVI), the InterHarmony International Music Festival in Arcadossa, Tuscany in Italy and the new TTT (Teach Teachers Teach) Project in Villaricca, Chile.and has taught at the Perlman Music Program (PMP). Her regular masterclass activities bring her to schools such as the Juilliard School, Sony University, the Conservatoire supérieure de Lyon and the CRR in Paris, the University of Vienna, and the Universidad Nacional de Bogota, Columbia and the Canadian universities Ms. Puchhammer-Sédillot graduated from: the Wiener Hochschule für Musik und Darstellende Kunst, which she graduated from with honors, under Siegfried Führlinger and the Eastman School of Music in Rochester, New York, from which she holds a masters degree, under Heidi Castleman.

She has performed with renowned artists such as Janos Starker and Lorand Fenyves, and has been invited to be a guest artist among others, with the Bogota Symphony (Columbia), the Orchestre Métropolitain, Laval Symphony Orchestra (Canada), the Kayaleh Academy Orchestra (Switzerland), l'OUM (UdeM), the Fine Arts Quartet, Musica Camerata, and the Alcan String Quartet. Cofounder of the Trio Kegelstatt, the Quatuor Claudel, and the Trio à Cordes de Montréal, she now is principal violist of the Orchestre Symphonique de Laval (OSL). In Europe she was a member of the Wiener Nonett and the Vienna Radio Symphony Orchestra touring through Europe and Japan. A new viola concerto will be composed for her and the OSL by Tim Brady for the 2012–13 season.

Her recitals, often recorded for radio broadcasts, underline her interest for unknown post-romantic works and new sonatas written for her. Her solo CDs, entitled *Alto Romantic Fantasies* (Eclectra ECCD-2060) and *German Romantic Works* (Fidelio FIDC 018) have both been acclaimed in *Fanfare Magazine* with praise: "Here the viola shines with as much fire as a passionate violin, cries with as much desperation as a cello, entices, seduces, and convinces the listener that no string instrument could be more versatile or beautiful."

Her latest discovery recitals featured *Russian Jewels* with works by S. Vassilenko, V. Gaigerova, and S. Prokofiev. Her future recitals will be centered around *pièces de concours*, French show pieces composed around the beginning of the 20th century by George Hüe, Henri Büsser, and many others.

She is the president of the Canadian Viola Society.and has hosted the 34th International Viola Congress 2006 in Montréal and has led the first Canadian viola festival East to West at the Université de Montréal in October 2009. Her active participation at the International Viola congresses as a performer, teacher, and lecturer around the world have earned her the coveted Maurice Riley Award given by the International Viola Society for international achievement.

She plays on a Geoffrey Ovington viola made in 1989.

The Primrose Memorial Concert honors legendary violist William Primrose (1904–1982). This annual event features violists from around the globe, who, like Primrose, distinguish themselves on the instrument and promote its scholarship. To learn more about William Primrose and his connection to BYU, visit the Primrose International Viola Archive on the fourth floor of the Harold B. Library or visit viola.byu.edu.

FEBRUARY

7	$	Jazz Voices and Jazz Ensemble
9	$	Winter Choirfest
10	$	BYU Philharmonic
11		Family Concert Series: Baroque Ensemble, "Baroque Jam Session"
11		Faculty Recital: Jaren Hinckley, *clarinet*
16 +	$	Young Ambassadors: *Welcome Home*
22 +	$	Opera Scenes
28	$	Symphonic Band

MARCH

2		Faculty Recital: Q'd Up
2	$	BYU Baroque Ensemble
2	$	Wind Symphony
3 +	$	Broadway Revue
3		Guest Artist: Anne La Berge, *composer* and *flute*
3 +	$	Jazz Festival with Synthesis
7	$	Folk Music Ensemble
7	$	BYU Philharmonic: Evening of Concertos
9		Guest Artist: Rebecca Wascoe, *soprano*
9	$	Symphony Orchestra Evening of Concertos
10	$	Chamber Orchestra
10		Faculty Recital: Orpheus Winds
15	$	Jazz Ensemble
21		Group for New Music
22		Saxophone Chamber Night
22		Trombone Choir
23		Jazz Legacy Dixieland Band
24		Flute Choir
24		Faculty Recital: Deseret Piano Trio

MARCH

25		Family Concert Series: Wind Symphony, "Painting Pictures with Winds"
25		Harp Solo and Ensemble
28		Jazz Combos Night
29	$	Symphony Orchestra
30	$	Jazz Voices
30	$	Symphonic Band
31	$	BYU Women's Chorus

APRIL

4		Brass Chamber Night
4		Group for New Music: Student Edition
4	$	University Bands
5		Evening with the Opera Chorus
7		Jazz Lab Band
7	$	BYU Singers and Concert Choir
8	$	University Orchestra and University Strings
8	$	Wind Symphony
11	$	BRAVO! Lea Salonga with BYU Chamber Orchestra
12		Songwriters Showcase
12	$	Synthesis
13 +	$	BFA New York Showcase
13	$	BYU Men's Chorus
13		Woodwind Chamber Night
14	$	BYU Philharmonic
15	$	Evening of Percussion
18		String Chamber Night
18	$	University Chorale

BYU*arts*

This musical event is the 60th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Young Artists in Voice Competition 2017

Final Round

Judges

Dr. Cindy Dewey
Music Department Head
Caine College of the Arts
Utah State University

Elizabeth Murdock
Master of Music Brigham Young University
2002 BYU Singer of the Year

Nathan Northrup
D.M.A. University of Michigan

7:30 pm
21 January 2017
Madsen Recital Hall
Harris Fine Arts Center

_____ **Jennifer Bate** soprano
Christi Leman piano

Ognun ripicchia e nicchia	Stefano Donaudy
Art Song	1879-1925
The Dreame	Patrick Doyle
Art Song	b. 1953
Vilja Song	Franz Lehár
from *The Merry Widow*	1870-1948

_____ **Hannah Colvin** soprano
Christi Leman piano

Der Tod und das Mädchen	Franz Schubert
Art Song	1797-1828
Summertime	George Gershwin
from *Porgy and Bess*	1898-1937
The Tower Aria	Benjamin Britten
from *The Turn of the Screw*	1913-1976

_____ **Michelle Dean** soprano
Christi Leman piano

Ain't it a pretty night	Carlisle Floyd
from *Susannah*	b. 1926
Quia respexit	Johann Sebastian Bach
from *Magnificat*	1685-1750
Amor	William Bolcom
Art Song	b. 1938

_____ **Dylan Glenn** baritone
Christi Leman piano

Ah quoi bon l'économie	Jules Massenet
from *Manon*	1842-1912
Charlie Rutlage	Charles Ives
Art Song	1874-1954
El zapateado	Gerónimo Giménez
from *La Tempranica*	1854-1923

_____ **Chandra Goodell** soprano
Alexis Carré piano
Hark! The echoing air — Henry Purcell
from *The Fairy Queen* — 1659-1695
Juan Gris — Francis Poulenc
Art Song — 1899-1963
An die Musik — Franz Schubert
Art Song

_____ **Anna Hawkes** soprano
Christi Leman piano
Quando me'n vo' — Giacomo Puccini
from *La bohème* — 1858-1924
À Chloris — Reynaldo Hahn
Art Song — 1874- 1947
Nervous Prostration — Ben Moore
Art Song — b. 1960

_____ **Mary Hoskins** soprano
Christi Leman piano
Tu che di gel — Giacomo Puccini
from *Turandot*
Zueignung — Richard Strauss
Art Song — 1864-1949
Je dis que rien — Georges Bizet
from *Carmen* — 1838-1875

_____ **Wayd Odle** tenor
C.J. Madsen piano
Ich trage meine Minne — Richard Strauss
Art Song
La fleur que tu m'avais jetée — Georges Bizet
from *Carmen*
Love Went a-Riding — Frank Bridge
Art Song — 1879-1941

_____ **Solomon Reynolds** tenor
Christi Leman piano

Die Lotosblume Art Song	Robert Schumann 1810-1856
Sleep Art Song	Ivor Gurney 1890-1937
Pastorello d'un povero armento from *Rodelinda*	George Frideric Handel 1685-1759

_____ **Michelle Sundwall** soprano
James Clift piano

Aux languers d'Appolon from *Plateé*	Jean-Phillippe Rameau 1683-1764
The Cloths of Heaven Art Song	Dilys Elwyn-Edwards 1918-2012
Les filles de cadix Art Song	Léo Delibes 1836-1891

Don't miss the 2017 Opera Scenes production featuring scenes from:

Handel's	*Solomon*	
Mozart's	*Cosi fan tutte*	*(Thus do they all)*
	Die Zauberflöte	*(The Magic Flute)*
Donizetti's	*La fille du Régiment*	*(The Daughter of the Regiment)*
	L'elisir d'amore	*(The Elixir of Love)*
Massenet's	*Werther*	
Britton's	*A Midsummer Night's Dream*	

February 22-25
7:30 pm
Madsen Recital Hall
Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Guest Artist

William McMullen, *oboe*

with

Catherine Herberner, *piano*

7:30 p.m.
26 January 2016
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

French Suite (1949) — Alan Richardson, 1904–1978
- Rendezvous
- Les Peupliers
- Passepied
- Causerie
- Les Moulins

Idyll: In the Gardens of Burdwan, op. 55 — Andrew Downes, b. 1950
- Andante: sadly with simplicity
- Eighth note equals 90
- Allegro vivace, with great urgency
- Andante sostenuto

INTERMISSION

Aspects of a Landscape (1982) — Paul Reade, 1943–1997
- Dawn
- Birdsong
- Bird movements
- Sun Dance
- Conflict
- Lament
- Celebration

Sonata in C, op. 100 — Edmund Rubbra, 1901–1986
- Con moto
- Elegy, lento
- Presto

BYUarts

This musical event is the 63rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Student Showcase

with

Meg Terry, *violin*
Michelle Papenfuss, *piano*
Anna Hawkes, *soprano*
Sadie Smith, *bass trombone*
Christina Hurlbut, *marimba*
Christian Tran, *oboe*
Jacob Khalil, *baritone*
Logan Anderson, *trumpet*
Jane Raty, *piano*

accompanied by

Michelle Papenfuss
Christi Leman
Kaden Larson

11:00 a.m.
28 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto in D Major	Erich Korngold 1897-1957
Etude in D Minor, op. 2	Sergey Prokofiev 1891–1953
Quando m'en vo', from *La bohème*	Giacomo Puccini 1875–1962
Concerto for Bass Trombone Andante con Moto	Eric Ewazen b. 1954
Chain	Kazunori Miyake b. 1963
Sonata for Oboe and Piano Scherzo	Francis Poulenc 1899–1963
Ah! Per sempre io ti perdei, from *I puritani*	Vincenzo Bellini 1801–1835
A Trumpeter's Lullaby	Leroy Anderson 1908–1975
Etude Fantasy for the Left Hand Alone	John Corigliano b. 1938

BYUarts This musical event is the 71st performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Tucker Smith
Clarinet

in Recital

Student of Jaren Hinckley

with

Hyrum Arnesen, *piano*
Austin Taylor, *drums*
Ethan Hemsley, *bass*
Joseph Butcher, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Music Education

5:30 p.m.
28 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Premiere Rhapsodie	Claude Debussy 1862–1918
Clarinet Concerto in A minor Andante con moto	Charles Villier Stanford 1852–1824
Concerto pour clarinette Allegro giocoso	Henri Tomasi 1901–1971

INTERMISSION

Stompin' at the Savoy	Edgar Sampson 1907–1973
Do You Know What it Means?	Eddie DeLange 1904–1949 Louis Alter 1902–1980
Clarinet Concerto	Artie Shaw 1910–2004

BYUarts This musical event is the 72nd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Cassidy Erickson
Violin

in Sophomore Recital

with

Michelle Papenfuss, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
28 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Partita no. 2 in D minor — Johann Sebastian Bach, 1685–1750

- Allemanda
- Corrente
- Sarabanda
- Giga

Beau Soir — Claude Debussy, 1862–1918

Transcribed by Jascha Heifetz

INTERMISSION

Recitativo and Scherzo — Fritz Kreisler, 1875–1962

Concerto in D major, op. 35 — Pyotr Il'yich Tchaikovsky, 1840–1893

Allegro moderato

BYUarts

This musical event is the 70th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Guest Artist

Jason Hardink, *piano*

7:30 p.m.
31 January 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Études d'exécution transcendante (1852) — Franz Liszt, 1811–1886

Douze notations pour piano (1945) — Pierre Boulez, 1925–2016

Étude no. 1	Preludio
Notation no. 1	Fantasque—Modéré
Étude no. 2	Molto vivace
Notation no. 2	Très vif
Étude no. 3	Paysage
Notation no. 3	Assez lent
Étude no. 4	Mazeppa
Notation no. 4	Rythmique
Étude no. 5	Feux follets
Notation no. 5	Doux et improvisé
Étude no. 6	Vision
Notation no. 6	Rapide
Étude no. 7	Eroica
Notation no. 7	Hiératique
Étude no. 8	Wilde Jagd
Notation no. 8	Modéré jusqu'à très vif
Étude no. 9	Ricordanza
Notation no. 9	Lointain—Calme
Étude no. 10	Allegro agitato molto
Notation no. 10	Mécanique et très sec
Étude no. 11	Harmiones du soir
Notation no. 11	Scintillant
Étude no. 12	Chasse-neige
Notation no. 12	Lent—Puissant et âpre

BIOGRAPHY

Pianist Jason Hardink is the artistic director of the NOVA Chamber Music Series and principal symphony keyboard of the Utah Symphony. His performances include a wide-ranging repertoire of music by living composers and works of the historic canon. Recent performances include the US premiere of the complete numbered Klavierstücke of Wolfgang Rihm at Spectrum NYC, as well as concerti with the Grand Teton Music Festival Orchestra, Saginaw Bay Symphony Orchestra, Lubbock Symphony Orchestra, and Utah Symphony. Over the last few seasons, he has given a series of lecture recitals on Beethoven's piano sonatas, performed a cycle of recitals situating the late piano music of Franz Schubert in dialogue with works by Second Viennese School composers, and toured with Olivier Messiaen's monumental *Vingt Regards sur l'Enfant-Jésus.*

Much sought after as a chamber musician, Mr. Hardink has recently collaborated in recital with violinist Nicola Benedetti, with violinist Phillip Setzer of the Emerson String Quartet, and world-renowned soprano Celena Shafer. He has appeared on chamber music series all over the US, including Music in Context, fEARnoMUSIC, Music on the Hill, Aperio Music of the Americas, and the Pittsburgh New Music Ensemble. Hardink has performed solo works of Mozart, Beethoven, Schubert, Chopin, Schumann, and Brahms on period instruments, and he has toured Norway with violinist Tor Johan Bøen performing the Grieg Sonatas for Violin and Piano on an 1853 Blüthner. In Salt Lake City he has worked with noted guest composers such as Tristan Murail and Frederic Rzewski as a member of the Canyonlands New Music Ensemble, and he has premiered works by Utah composers Morris Rosenzweig, Steve Ricks, Miguel Chuaqui, and Steve Roens.

Mr. Hardink's leadership of the NOVA Chamber Music Series has created a dynamic environment through which audience and performers experience music both new and old; the 2016–17 season of NOVA includes important Utah and world premieres of works by Simon Holt, John Costa, Eric Wubbells, William Bolcom, and Michael Hersch. His work with NOVA earned him a 2016 Salt Lake City Mayor's Artist Award.

Mr. Hardink has appeared as guest recitalist and adjudicator for both the Gina Bachauer International Piano Competition and the Oberlin International Piano Competition. He has recently served as guest artist for the University of Utah Summer Chamber Music Workshop and the Idaho State University Summer Piano Institute. Hardink holds a DMA from Rice University, where he studied with Brian Connelly; his doctoral thesis "Messiaen and Plainchant" explores the varying levels of influence that Gregorian chant exerted on the music of Olivier Messiaen. He is married to pianist Kimi Kawashima, and they are parents of twin boys, Luc and Derek.

NOTES

The *Transcendental Etudes* of Franz Liszt represent one of the most demanding collections of piano pieces composed during the 19th century; a complete performance of the entire set is a rare occurrence (and a major source of anxiety for any pianist!). But despite the forbidding technical challenges that give these works their well-deserved reputation, both audience and performer can approach these etudes primarily as a beautiful and imaginative assemblage of character pieces that offer a thrilling narrative arc.

The *Notations* of Boulez and *Transcendental Etudes* of Liszt were composed 100 years apart; it is difficult to imagine styles of music that could be more opposing. The lush, overflowing pianism of Liszt is countered here by precision and concision in Boulez. One trait these composers do share regarding their respective works is an obsession with the original material that lead to substantial revisions and transformations. Liszt first conceived of his etudes at age sixteen with a set of twelve exercises, revised in the 1830s as the massively difficult and barely playable *Grande Etudes*. The set was once again transformed in the early 1850s as the version most often performed, the *Transcendental Etudes*; here the structure of the *Grande Etudes* has been tightened and the textures and pianism have been brought into tighter focus.

Boulez composed his *Notations* at the age of 20. The point of departure here is Anton Webern, an expressive, miniaturist style prevails (several of these movements are only 20 seconds long). Within these short pieces exists a very special type of expressive beauty, and Boulez would return to these pieces at various points during his career, notably with versions of five of the *Notations* for large orchestra that have been greatly expanded, reworked and composed over a 20-year period starting in 1978.

Below are a few brief notes to guide you through these two breathtaking cycles of pieces.

Étude no. 1: A quick flourish of an introduction with a flamboyant, improvisatory flair.

Notation no. 1: A quixotic and thoughtful slow movement.

Étude no. 2: A fast study in double notes, reminiscent of the leaps and bounds found in Paganini Caprices.

Notation no. 2: An eruption of glissandi and dance rhythms reminiscent of Olivier Messiaen.

Étude no. 3: A lyrical journey that begins slowly and quietly but gathers momentum to a revelatory climax.

Notation no. 3: An expressive slow movement.

Étude no. 4: This piece is a musical depiction of a poem of the same name by the English romantic poet Lord Byron. It is based on a popular legend about the early life of Ivan Mazepa, a Ukrainian gentleman who had an affair with married woman. On discovering the affair, the husband punished Mazeppa by tying him naked to a wild horse and setting the horse loose. The bulk of the poem (and Liszt's music) describes the traumatic journey of the hero strapped to the horse.

Notation no. 4: An exotic melody develops over an insistent left-hand ostinato.

Étude no. 5: The will-o'-the-wisp is a flame-like phosphorescence caused by gases from decaying plants in marshy areas. Foolish travelers were said to try to follow

the light and were then led astray into the marsh. The light was first known as ignis fatuus, which in Latin means "foolish fire." Eventually, the name will-o'-the-wisp was extended to any impractical or unattainable goal. Liszt's use of this title plays on this double meaning; the playful, scurrying character of the music dances around like the lights of the will-o-the-wisps, concealing several passages that are almost impossible to play on the piano.

Notation no. 5: Two high, soaring phrases of music, each initiated by a slow, rolled chord and punctuated by an accented final note.

Étude no. 6: A fantasy on the Dies Irae, this funeral scene possesses a grand, monumental disposition.

Notation no. 6: A fast, staccato etude that scurries across the full length of the keyboard; the two hands of the pianist are in exact canon.

Étude no. 7: A depiction of military heroism not without irony and humor.

Notation no. 7: A series of expressive melodic phrases, each initiated by an incisive tritone attack, unfold over slow, oscillations between two left hand sonorities.

Étude no. 8: The outer sections of this work employ a galloping, dotted note figure, perhaps reminiscent of Hungarian gypsy music heard by the composer as a child (note the dance sections in 5/8 meter.) A theme of dizzying lyricism is heard in the central section as the music continues to trip forward in a breathless manner.

Notation no. 8: A single crescendo of chords juxtaposed against a fleeting pianistic gesture of repeated notes.

Étude no. 9: A nostalgic work that embodies the complexity found in our memories of the past, full of both sweetness and turbulence.

Notation no. 9: A distant melody heard over sonorities emitted from the lowest register of the piano. The longest of the Notations (2 minutes).

Étude no. 10: A seething, dramatic work without a poetic title applied by the composer. The passagework in the left hand is particularly difficult.

Notation no. 10: An acerbic and mechanical study; the shortest of the Notations (15 seconds).

Étude no. 11: An expansive and passionate ode to the romance of evening and nighttime; the hypnotic atmosphere of the beginning arrives at a stirring climax and a transcendent coda.

Notation no. 11: A glimmering series of rolled chords.

Étude no. 12: The title of this piece is thought to represent a poeticization of the winter wind blowing (or plowing) the snow in all directions. A seasonally appropriate work for the winter we are currently experiencing in Utah.

Notation no. 12: A procession of clangorous chords punctuated by two low clusters that evoke the booming sound of the tam-tam.

BYUarts This musical event is the 67th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Kristen R. Bromley, *guitar*

with

April Meservy, *vocals*

7:30 p.m.
8 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

All the Things You Are	Jerome Kern 1885–1945
Cantaloupe Island	Herbie Hancock b. 1940
All Blues	Miles Davis 1927–1994
Abide with Me; 'Tis Eventide	Harrison Millard 1830–1895
Corcovado "Quiet Nights of Quiet Stars"	Antonio Carlos Jobim 1927–1994
Summertime, from *Porgy and Bess*	George Gershwin 1898–1937
They Can't Take That Away from Me	George Gershwin
Gee Baby, Ain't I Good to You	Don Redman 1900–1964
The Girl from Impanema	Antonio Carlos Jobim
Something Tells Me	April Meservy Joseph Fifield 1978–2006
Route 66	Bobby Troup 1885–1945
Our Savior's Love	Crawford Gates b. 1921

BYUarts This musical event is the 69th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Winter Choirfest

BYU Singers

Concert Choir

Men's Chorus

Women's Chorus

7:30 p.m.
9 February 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Sicut Locutus est — Johann Sebastian Bach, 1685–1750

As he promised to our forefathers, Abraham and his seed for ever.

Isaiah 44:3 — Jackson Berkey, b. 1942

Alexis Carré, *piano*

Penny Lane — John Lennon & Paul McCartney, 1940–1980; b. 1942, arr. Bob Chilcott

Men's Chorus

Matthew D. Nielsen, *conductor*

In Your Light, from *Three Themes of Life and Love* — Daniel Elder, b. 1986

Mitch Romney, *percussion*

Morgen! — Richard Strauss, 1864–1949, arr. Stanley M. Hoffman

Christopher Webb, *piano*

And tomorrow the sun will shine again
and on the way that I will go,
she will again unite us, the happy ones
amidst this sun-breathing earth,
and to the beach, wide, wave-blue
will we still and slowly descend
silently we will look in each other's eyes
and upon us will sink the mute silence of happiness

—John Henry Mackay

Man in the Mirror — Glen Ballard and Siedah Garrett, b. 1953; b. 1960, arr. Annie Nepomuceno

BYU Singers

Andrew Crane, *conductor*

Musick's Empire — Lloyd Pfautsch, 1921–2003

Pilot Me — John E. Gould, 1822–1875, arr. Carol Barnett

For the Future — Andrew Maxfield, b. 1981

Katie Jensen, *violin*
Pono Santos, *cello*

Concert Choir

Wenhao Mu, *conductor*
Matthew D. Nielsen, *conductor*

Now Touch the Air — Carolyn Jennings

Mary Speaks — Daniel Gawthrop, b. 1949

I Know That My Redeemer Lives — Lewis D. Edwards, 1858–1921, arr. Dan Forrest

Deborah Robertson, *piano*
Anna Nielsen, *piano*

Women's Chorus

Jean Applonie, *conductor*

Redeemer of Israel — Freeman Lewis, 1780–1859, arr. Mack Wilberg

Dallin Baldwin, *organ*

Combined Choirs

Matthew D. Nielsen, *conductor*

FEBRUARY

7	$	Jazz Voices and Jazz Ensemble
9	$	Winter Choirfest
10	$	BYU Philharmonic
11		Family Concert Series: Baroque Ensemble, "Baroque Jam Session"
11		Faculty Recital: Jaren Hinckley, *clarinet*
16 +	$	Young Ambassadors: *Welcome Home*
22 +	$	Opera Scenes
28	$	Symphonic Band

MARCH

2		Faculty Recital: Q'd Up
2	$	BYU Baroque Ensemble
2	$	Wind Symphony
3 +	$	Broadway Revue
3		Guest Artist: Anne La Berge, *composer* and *flute*
3 +	$	Jazz Festival with Synthesis
7	$	Folk Music Ensemble
7	$	BYU Philharmonic: Evening of Concertos
9		Guest Artist: Rebecca Wascoe, *soprano*
9	$	Symphony Orchestra Evening of Concertos
10	$	Chamber Orchestra
10		Faculty Recital: Orpheus Winds
15	$	Jazz Ensemble
21		Group for New Music
22		Saxophone Chamber Night
22		Trombone Choir
23		Jazz Legacy Dixieland Band
24		Flute Choir
24		Faculty Recital: Deseret Piano Trio

MARCH

25		Family Concert Series: Wind Symphony, "Painting Pictures with Winds"
25		Harp Solo and Ensemble
28		Jazz Combos Night
29	$	Symphony Orchestra
30	$	Jazz Voices
30	$	Symphonic Band
31	$	BYU Women's Chorus

APRIL

4		Brass Chamber Night
4		Group for New Music: Student Edition
4	$	University Bands
5		Evening with the Opera Chorus
7		Jazz Lab Band
7	$	BYU Singers and Concert Choir
8	$	University Orchestra and University Strings
8	$	Wind Symphony
11	$	BRAVO! Lea Salonga with BYU Chamber Orchestra
12		Songwriters Showcase
12	$	Synthesis
13 +	$	BFA New York Showcase
13	$	BYU Men's Chorus
13		Woodwind Chamber Night
14	$	BYU Philharmonic
15	$	Evening of Percussion
18		String Chamber Night
18	$	University Chorale

BYUarts This musical event is the 73rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Philharmonic

Kory Katseanes, *conductor*

7:30 p.m.
10 February 2017
de Jong Recital Hall
Harris Fine Arts Center

PROGRAM

Tragic Overture, op. 81 — Johannes Brahms
1833–1897

Five Pieces for Orchestra, op. 16 — Arnold Schoenberg
1874–1951

- Vorgefüle (Premonitions)
- Vergangenes (The Past)
- Farben (Summer Morning by a Lake)
- Peripetie (Peripeteia)
- Das obligate Rezitative (The Obligatory Recitative)

INTERMISSION

Symphony no. 2 in C Major, op. 61 — Robert Schumann
1810–1856

- Sostenuto assai—Allegro
- Scherzo: Allegro vivace
- Adagio espressivo
- Allegro molto vivace

BYU PHILHARMONIC

VIOLIN I
Adrienne Williams
Megumi Terry
Michelle Gardner
Maren Vernon
David Price
Lauren Anderson
Adam Woodward
Royce Laskey
Chloe Hopper
Emily Holmstead
Hillary Dalton
Mary Griffin
JessiKate Riley
Doug Ferry
Hannah Packard
Cassidy Erickson
Kirsten Skabelund

VIOLIN II
Donni Evans
Elizaveta Shaikulina
Spencer Day
Christina McKell
Anna Pronk
Abby Clark
Sydnee Hinrichsen
Kaylee Romrell
Hanna Beisinger
Emily Robinson
Mary Nielson
Megan Brasher
Mormon Jin
Kristi Hatch
Paige Peterson
Brittany Brown

VIOLA
Kristi Leavitt
Madison Moline
Ashley Galvez-Redd
Jessica Denning
Hunter Montgomery
Julia Hecht
Hyrum Kohler
Sophie Blair
Hana Giauque
Lynette Zamora

CELLO
Pono Santos
Lisa Jackson
Lillian Evans
John Wilson
Rebecca Mijares
Melinda Pehrson
Tessa Shuster
Kelly Frazier
Max Olivier
Christina Seymour
Paul Woodward
Lettie Berrett
Nick Olsen

BASS
Christian Hales
Shelby Hornback
Clark Miner
Cameron Ernst
Kelly Oja
Abigail Crandall
Matt Baird
Samuel Seamons

HARP
Lethicia Soares
Kinsey McNiven

FLUTE
Catherine Winters
Rachel Christensen

PICCOLO
Raya Esplin
Jamie Sharp

OBOE
Erika Qureshi
Brian Moose

ENGLISH HORN
Ivy Gines

CLARINET
Tucker Smith
Lucas Deal

E-FLAT CLARINET
Ryan Wing

BASS CLARINET
Kaden Rhoton

BASSOON
Scott Self
Michelle Fletcher
Mei Mei Edwards

CONTRABASSOON
Derek Crane

HORN
Andrea Manwaring
Kyli White
David Jones
Kaden Carr
Gavin Gordon

TRUMPET
Logan Anderson
Dominik Campora
Gavin Thornburg

TROMBONE
Jordan Christensen
Spencer Jarrett

BASS TROMBONE
Danny Burt

TUBA
Nolan Harris

PERCUSSION
Grant Taylor
Tyler Hall
Brennan Tolman
Christina Hurlbut
Mitch Romney

FEBRUARY

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9	$	Winter Choirfest
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14	$	BYU Philharmonic
15	$	Evening of Percussion
18		String Chamber Night
18	$	University Chorale

BYUarts This musical event is the 74th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Stephen Beus, *piano*

7:30 p.m.
10 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

English Suite no. 3 in G Minor, BWV 808 — Johann Sebastian Bach, 1685–1750
- Prelude
- Gavotte I
- Gavotte II

Gigue from French Suite no. 5 in G Major, BWV 816 — Johann Sebastian Bach

Nine Variations on a Minuet of Duport, K. 573 — Wolfgang Amadeus Mozart, 1756–1791

Chaconne from Partita no. 2 in D Minor — Johann Sebastian Bach
Trans. by Ferruccio Busoni

Für Alina — Arvo Pärt, b. 1935

Slavonic Dance no. 7 in C Minor, op. 46
Slavonic Dance no. 7 in C Major, op. 72 — Antonín Dvořák, 1841–1904

Assisted by Jared Pierce

Concert Etude no. 3, "Un Sospiro" — Franz Liszt, 1811–1886

Hungarian Rhapsody no. 2 — Franz Liszt, arr. Vladimir Horowitz

BYUarts

This musical event is the 75th performance sponsored by the BYU School of Music for the 2016–2017 season.

BYU SCHOOL OF MUSIC

BAROQUE JAM SESSION!

BEVERLEY TAYLOR SORENSON FAMILY CONCERT SERIES

BYU BAROQUE ENSEMBLE, ALEXANDER WOODS, DIRECTOR

11:00 AM, SATURDAY, FEBRUARY 11, 2016

BYUarts

BYUARTS.COM

What is Baroque Music?

True or False

Circle the correct answer.

1. Comes from the Portuguese word *barroco*, which means "oddly shaped pearl"

T or F

2. European music composed from about 1600 to 1750

T or F

3. The music had lots of feeling and often told stories or tried to sound like nature

T or F

4. Composers used computers to write their music

T or F

5. Baroque composers loved contrasts – loud vs soft, solo vs group, fast vs slow

T or F

6. They loved to decorate everything, including their buildings, churches, walls, and music, with lots of fancy details

T or F

7. Famous Baroque composers include Bach, Pachelbel, Vivaldi and Handel

T or F

8. Instruments included the violin, viola, cello, harpsichord and electric guitar

T or F

ANSWERS: 1T 2T 3T 4F 5T 6T 7T 8F

Ornamentation and Melody

Create the poster that will hang outside the theater and announce your opera to the world.

You may know a popular singer who adds lots of extra notes to a melody as they sing. (Think of the many ways you have heard singers perform the National Anthem before a game.) Did you know that style actually began hundreds of years ago, way back in the Baroque? Baroque musicians loved to take a melody and make it more fancy by adding "ornaments" or "ornamentation," extra notes to make it sound cool. You will hear several examples of this in the music for this concert.

Let's do an example of ornamentation using pictures.

Here are two examples of faces with different ornamentation.

Add your own ornamentations to these faces!

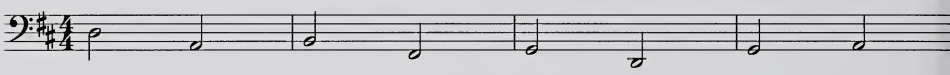
Ornamentation Game

Think of a simple song that you know, "Mary Had a Little Lamb." Sing the song once through with the "plain" melody. Now sing it again, but this time, add your own "ornamentation" to the melody. Trade off making up a new way to ornament the melody with a friend or family member!

It's All About the Bass Line!

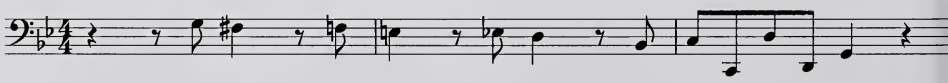
Some of the composers in today's concert decided to make the puzzle even harder! Instead of the melody, they started out with a bass line that repeated over and over. Then they created a melody to go along with the bass line! You probably already know one of the most famous repeating bass lines from the Baroque era!

Bass Line for Pachelbel's Canon in D



This is from Pachelbel's Canon in D, music that has been played in movies, TV, radio, and recorded hundreds and hundreds of times! Play a recording of Canon in D, and follow the bass line with your finger as it repeats. You will also the melody unfold in a three-part round!

Bass Line for Vivaldi's Concerto for Strings in G minor



It is easy to hear this bass line all the way through Vivaldi's wonderful concerto!

Word Search!

Help!

See if you can find all of these terms about a Baroque performance.

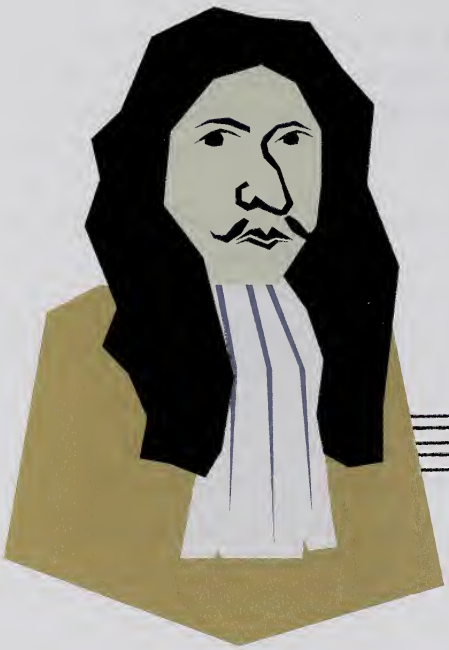
The words can be straight across, up and down, diagonal, or even backwards!

WORD SEARCH TERMS:

Baroque	Harpsichord	Uccelini
Bass	Improvise	Viola
Cello	Ornamentation	Violin
~~Composer~~	Pachelbel	Vivaldi
Conductor	Perform	

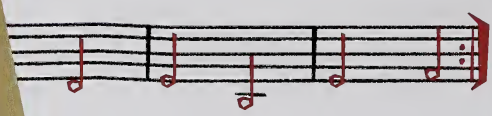
O	F	V	E	D	K	Z	P	C	R	P	H	N	J	B	R
R	K	L	I	R	L	E	K	O	Q	A	V	B	T	L	B
N	O	B	R	O	R	Q	T	F	R	L	K	O	D	W	X
A	P	Y	A	F	L	C	U	P	S	G	Q	R	I	V	V
M	I	A	O	R	U	A	S	Y	N	K	C	F	Y	P	K
E	X	R	C	D	O	I	I	M	P	R	O	V	I	S	E
N	M	J	N	H	C	Q	V	X	V	Y	R	C	E	W	Q
T	J	O	Z	H	E	S	U	I	G	G	L	E	S	I	T
A	C	Z	O	W	T	L	V	E	V	A	A	L	S	R	R
T	E	R	Y	N	I	Y	B	W	M	A	M	L	A	E	N
I	D	N	I	L	O	I	V	E	B	J	L	O	B	B	W
O	I	N	I	L	E	C	C	U	L	Q	Z	D	B	I	S
N	O	C	O	M	P	O	S	E	R	K	M	L	I	B	O

About Our Composers



Biber, Heinrich Ignaz Franz

+ Born in 1644 in the Czech Republic, and died in 1704 in Salzburg, Austria.
+ In Battalia the musicians use their instruments to imitate the sounds of a battle (cannons, muskets, drums).
+ The bass player wraps paper around the strings to sound like a snare drum!



Pachelbel, Johann

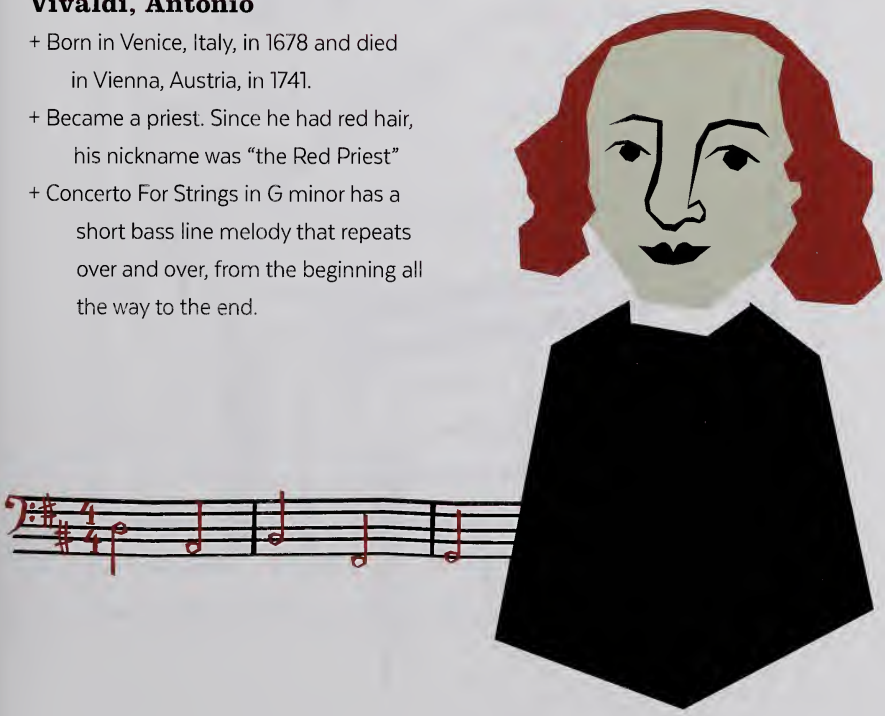
+ Born in 1653 in Nürnberg, Germany.
+ Died in 1706 in Nürnberg, Germany.
+ He taught organ to Johann Sebastian and that brother taught the younger Johann how to play the organ.
+ Canon in D is probably his most famous piece, used in commercials, television, movies, hundreds of recordings, and has a well-known repeating bass line.

Uccelini, Marco

+ Born in Forlimpopoli (say that three times fast!), Italy in either 1603 or 1610.
+ Died in Parma, Italy in 1680.
+ All his opera and ballet music was lost. Only his instrumental pieces remain.
+ In Aria Sopra la Bergamasca (song about the city of Bergamo) the melodies of the music "talk" back and forth like chatty friends, even talking over each other at the same time.

Vivaldi, Antonio

+ Born in Venice, Italy, in 1678 and died in Vienna, Austria, in 1741.
+ Became a priest. Since he had red hair, his nickname was "the Red Priest"
+ Concerto For Strings in G minor has a short bass line melody that repeats over and over, from the beginning all the way to the end.



Baroque Ensemble Instruments

The Harpsichord

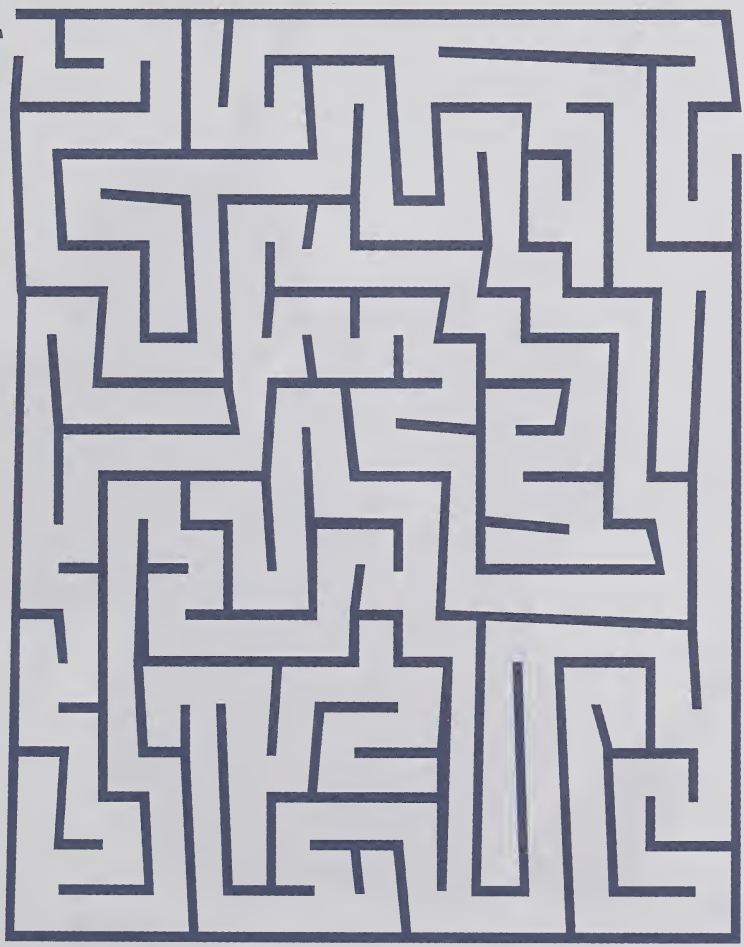
+ The harpsichord was invented way before the piano
+ The harpsichord sometimes has more than one set of keys
+ When you press a key on a harpsichord, it "plucks" the string to make sound (a piano has a hammer that hits a string to make sound)

Because people in the Baroque loved to decorate everything, they decorated their harpsichords all over with pictures and designs. Use your creativity to decorate this harpsichord!

Maze

Help Our Conductor Get to Rehearsal!

Our conductor is having trouble finding his way to his rehearsal. Draw a line through the maze to show him the way!



Matching Game

Draw a line from the instrument to the correct fact!

1. This instrument is so tall you have to stand to play it.

2. You sit and rest this instrument against your knees when you play it.

3. The instrument plays the highest notes.

4. This instrument is 1/7TH larger than the violin.

Cello

Violin

Viola

Bass

ANSWERS: 1 BASS, 2 CELLO, 3 VIOLIN, 4 VIOLA

The Program

Concerto for Strings in G minor RV 157: Antonio Vivaldi
Canon in D: Johann Pachelbel
Aria Sopra la Bergamesca: Marco Uccelini
Battalia a 9: Heinrich Ignaz Franz Biber

Director: Alexander Woods
Violin: Britanny Brown, Cassidy Erickson, Mary Griffin, Chloe Hopper, Anna Pronk, Elizaveta Shaikhulina
Viola: Anne Bennion, Marissa Cheney
Cello: Max Olivier, Christina Seymour, Anne Thomas
Bass: Raymundo Yazzie
Harpsichord: Levente Medveczky
Organ: Bradley Dickson

Future Beverley Taylor Sorenson Family Concerts

All performances begin at 11 a.m. Admission is free

Painting Pictures with Winds
The BYU Wind Symphony
March 25, 2017
11:00 am

Attention Preschoolers!

The BYU Young Musicians Academy is a series of weekly music classes for preschool children and their parents. The program runs from **September 2017–March 2018**, and offers the following classes on Saturday mornings:

- Parent/Toddler (20 months–2-year-olds)
- Music Explorers (3-year-olds)
- Music Makers (4 & 5-year-olds)

Online registration will begin April 2017. To learn more and register, visit **childrensmusic.byu.edu**

Young Musicians Academy
BRIGHAM YOUNG UNIVERSITY

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Victoria Wirthlin

Composition

in Recital

Required for the Bachelors of Music Degree
with an Emphasis in Composition

5:30 p.m.
15 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quiet Peril

Nick Ayala, *flute*

Inanitus

Max Olivier, *cello*
Christopher J. Madsen, *piano*

Vexation

Liza Shaikhulina, *violin*

Shattered

Claire Clark, *choreographer and dancer*
Amber Palmer, *choreographer and dancer*
Claire Tingey, *choreographer*

Piano Solo no. 1

Christopher J. Madsen, *piano*

La Follia

Liza Shaikhulina, *violin*
Meg Terry, *violin*
Hyrum Kohler, *viola*
Max Olivier, *cello*
Levente Medveczky, *keyboard*

BYUarts This musical event is the 83rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Spencer Hodgson
Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
15 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Barcarolle — Jean Roger-Ducasse, 1873–1954

Sonata no. 14, op. 27 no. 2 (Moonlight) "Quasi una Fantasia" — Ludwig van Beethoven, 1770–1827

- Adagio sostenuto
- Allegretto
- Presto agitato

Fantasie in C Major, op. 17 — Robert Schumann, 1810–1856

- Durchaus phantastisch und leidenschaftlich vorzutragen
- Mässig
- Langsam getragen

BYUarts

This musical event is the 84th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Madeleine Dickson

Piano

in Sophomore Recital

Student of Irene Fox

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
15 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Toccata in D Major, BWV 912 — Johann Sebastian Bach, 1685–1750

Piano Concerto in A Minor, op. 54 — Robert Schumann, 1810–1856
- Allegro affettuoso

Forrest Howell, *piano*

Miroirs — Maurice Ravel, 1875–1937
- Une barque sur l'océan
- Alborada del gracioso

Bagatelle in A-flat Major, op. 33, no. 7 — Ludwig van Beethoven, 1770–1827

Butterflies and Bobcats — David McIntyre, b. 1950

BYUarts This musical event is the 85th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Tessa Schuster
Cello

in Junior Recital

Student of Michelle Kesler

with

Jayne Galloway, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

1:30 p.m.
18 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite no. 4 for Solo Violoncello in E-flat Major, BWV 1010 — Johann Sebastian Bach 1685–1750

- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I
- Bourrée II
- Gigue

INTERMISSION

Concerto no. 1 for Cello and Piano in A Minor, op.33 — Camille Saint-Saëns 1835–1921

- Allegro non troppo
- Allegretto con moto
- Molto allegro

BYUarts This musical event is the 86th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christian Tran

Oboe

in Junior Recital

Student of Geralyn Giovannetti

with

CJ Madsen, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

3:30 p.m.
18 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Partita for Solo Oboe in G Minor, BVW 1013 — Johann Sebastian Bach, 1685–1750

- Allemande
- Corrente
- Sarabande
- Bourée anglaise

Sonata for Oboe & Piano, FP 185 — Francis Poulenc, 1899–1963

- Elégie (Paisiblement, Sans Presser)
- Scherzo (Très animé)
- Déploration (Très calme)

Pampa — Mark Biggam, b. 1961

Brian Moose, *oboe*
Anna Boucher, *English horn*
Camille Strahl, *English horn*

INTERMISSION

Concerto for Oboe in C Major, K. 314 — Wolfgang Amadeus Mozart, 1756–1791

- Allegro aperto
- Adagio ma non troppo
- Rondo: Allegretto

BYUarts

This musical event is the 87th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Laynee Overall
Mezzo-Soprano

Luke Elmer
Countertenor

Mishawn Yardley
Soprano

in Recital

Students of Robert Brandt and Michele Scott

with

Alice Hyoung, *piano*
Christopher Webb, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Education

7:30 p.m.
18 February 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

The Trouble with Trebles in Trousers	Jake Heggie b. 1961
Will There Really Be a Morning?	Craig Hella Johnson b. 1962
Nurse's Song	Benjamin Britten 1913–1976
When I Have Sung My Songs	Ernest Charles 1895–1984

Il mio bel foco	Benedetto Marcello 1686–1739
L'abbandono	Vincenzo Bellini 1801–1835
Dove sei, amato bene?	Georg Friederick Handel 1685–1759

Ouvre ton cœur	Georges Bizet 1838–1875
Oh quand je dors	Franz Liszt 1811–1886
En sourdine	Claude Debussy 1862–1918
The Flower Duet from *Lakmé*	Léo Delibes 1836–1891

Morgen Zueignung Allerseelen	Richard Strauss 1864–1949

When I Sing in my Car	Joey Contreras b. 1987
Alto's Lament	Zina Goldrich b. 1964
Matchmaker	Jerry Bock 1928–2010

BYUarts This musical event is the 88th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

2017
OPERA SCENES

Scenes from:

George Frideric Handel	1685-1759
Solomon	
Gaetano Donizetti	1797-1848
L'elisir d'amore	The Elixir of Love
La Fille du Régiment	The Daughter of the Regiment
Jules Massenet	1842-1912
Werther	
Richard Strauss	1864-1949
Der Rosenkavalier	The Rose Bearer
Benjamin Britten	1913-1976
A Midsummer Night's Dream	
Wolfgang Amadeus Mozart	1756-1791
Die Zauberflöte	The Magic Flute
Cosí fan tutte	Thus do all Women

Director	Lawrence Vincent
Vocal Coaches	Barbara Allen
	Nicolas Giusti
Accompanists	Deborah Robertson
	Michelle Papenfuss
	C.J. Madsen

7:30 pm
22-25 February 2017
Madsen Recital Hall
Harris Fine Arts Center

Wednesday, February 22	Thursday, February 23
Friday, February 24	Saturday, February 25

Solomon (1748) — George Frideric Handel

Act 2

Solomon	Luke Elmer	Parker Hasler
Guard	Makay Miller	Makay Miller
Hannah	Hannah Marteeny	Hyejoon Kim
Rachel	Abigail Yingling	Rachel Madsen
Chorus	BYU Opera Chorus	BYU Opera Chorus

L'elisir d'amore (1832) — Gaetano Donizetti

Act 1 scene 2 Duet

Nemorino	Samuel Neff	Samuel Utley
Adino	Rachel Glenn	Lauren Bell

La Fille du Régiment (1840) — Gaetano Donizetti

Act 2 scene 1 Trio

Marquise	Alicia Fairbanks	Maddy Hunter
Sulpice	Braden Rymer	Braden Rymer
Marie	Chandra Pack	Haley Slade

Werther (1887) — Jules Massenet

Act 1 scene 2 Duet

Charlotte	McKenzie Young	Aubrey Odle
Werther	Banner Smith	Wayd Odle

Wednesday, February 22 Thursday, February 23
Friday, February 24 Saturday, February 25

Der Rosenkavalier (1911) Richard Strauss
Act 3 Final Scene

Marschallin	Mary Hoskins	Hannah Colvin
Sophia	Michelle Sundwall	Michelle Dean
Octavian	Aubrey Odle	Aubrey Odle

A Midsummer Night's Dream (1958) Benjmin Britten
Act 4 Final scene 1913-1976

Flute	Katie Worsham	Katie Worsham
Oberon	Luke Elmer	Parker Hasler
Tytania	Shayna Wise	Rebecca Hesson
Puck	Rebecca Hesson	Shayna Wise
Helena	Jennifer Bate	Jennifer Bate
Hermia	Aubrey Odle	Aubrey Odle
Lysander	Solomon Reynolds	Samuel Utley
Demetrius	Brennon Nelson	Dylan Glenn
Bottom	Parker Hasler	Luke Elmer

Die Zauberflöte (1791) Wolfgang Amadeus Mozart
Act 1 No. 2 Duet

Pamina	Mandy White	Olivia Thompson Hansen
Papageno	Connor Lee	Tyler Yarbrough

Cosí fan tutte (1789) Wolfgang Amadeus Mozart
Act 1

Fiordiligi	Josie Larson	Josie Larson
Dorabella	Lauren Bell	Lauren Bell
Don Alfonso	Solomon Reynolds	Solomon Reynolds

Wednesday, February 22 Thursday, February 23
Friday, February 24 Saturday, February 25

Cosí fan tutte (1789) Wolfgang Amadeus Mozart
Act 1 Finale

Fiordiligi	Mary Hoskins	Katherine Armantrout
Dorabella	Alicia Fairbanks	Mary Jones
Ferrando	Solomon Reynolds	Ben Bird
Guglielmo	Brennon Nelson	Dylan Glenn
Don Alfonso	Isaac Carlin	Isaac Carlin
Despina	Savannah Porter	Victoria Hardy

Opera Chorus
Director: Annie Powell

Alex Bennett
Isaac Carlin
Nicole Dayton
Katie Duffy
Olivia Hansen
Victoria Hardy
Rebecca Hesson
Rachel Hughes
Maddy Hunter
Hyejoon Kim
Brittany Knight
Connor Lee
Hannah Marteeny
Lauren Neumayer
Daniel Perez
Tyler Shelton
Hannah Wankier

This year's spring opera, *Il Barbiere di Siviglia* (The Barber of Seville) by Gioachino Rossini, will be presented June 14-17 in the DeJong Concert Hall.

The fall opera (October 24-28) in the DeJong Concert Hall will be two operas by Giacomo Puccini: *Gianni Schicchi* and *Suor Angelica.*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Matt Coleman, *percussion*

with

Ron Brough, *marimba*

7:30 p.m.
24 February 2017
E-250
Harris Fine Arts Center

PROGRAM

Handful for Bendir (2002)	N. Scott Robinson b. 1964
Prìm for Snare Drum (1984)	Àskell Màsson b. 1953
Quatrill and Raga no. 2, from *Six Concert Pieces for Solo Timpani* (2001)	Bill Cahn b. 1946
Cold Pressed (1994)	Dave Hollinden b. 1958
Catching Shadows, Marimba Duo Version (2013)	Ivan Trevino b. 1983

Ron Brough, *marimba*

BYUarts This musical event is the 78th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

To the Sky!

with

BYU Symphonic Band
Kirt Saville, *conductor*

Logan Anderson, *trumpet soloist*

Poetry readings by Diane Dabczynski

7:30 p.m.
28 February 2017
de Jong Recital Hall
Harris Fine Arts Center

PROGRAM

Just Flyin'!	Julie Giroux b. 1961
When the Stars Began to Fall	Fred Allen
Through Countless Halls of Air, op. 84 First Flight, *Daedalus and Icarus* Kitty Hawk, *Orville and Wilbur* High Flight, *The BeeGee and the Blackbird*	Francis McBeth 1933–2012
Stars in a Velvety Sky	Herbert L. Clarke 1867–1945

Logan Anderson, *trumpet*

To the Sky	James Stephenson b. 1969
Lux Aurumque (*Light and Gold*)	Eric Whitacre b. 1970
Dawn Flight	Philip Wilby b. 1949

NOTES

Just Flyin'! Ms. Giroux and Dr. Andrea DeRenzis Strauss, conductor of Tara Winds, collaborated on the form and substance of this composition, written especially for the 69th Annual Midwest Clinic. Ms. Giroux writes, "The piece is fast with loads of woodwind runs, with particular attention to the B-flat clarinet section, lots of dynamics, and an ending with madness over the top of a chorale setting. Enjoy the wild ride and pay attention to the clarinet section because their fingers will be just flyin'!"

When the Stars Began to Fall is based upon "My Lord, What a Mornin'," one of many anonymous spirituals sung in the fields and in worship by African-American slaves in the 19th century. In this setting, sonorities of the band are utilized which express a longing for the end of time, when there will be no sorrow, no pain. The last line of the refrain serves as the title for this setting.

Through Countless Halls of Air was commissioned by and is dedicated to L. Col. Alan L. Bonner and the United States Air Force Band, Washington, DC. The title is taken from the poem "High Flight," and specifically from the line "I fling my eager

craft through footless halls of air and touch the face of God." The work was written in the summer of 1993 and premiered on March 27, 1994 at the American Bandmasters Association convention in Honolulu, Hawaii, by the Air Force Band with the composer conducting. Each movement conveys a specific moment in the history of flight. The opening tense fanfare celebrates the courage and fear of first light as seen in the mythical flight of Daedalus and Icarus. The second movement expresses the grand serenity of soaring over the dunes of Kitty Hawk. The last movement, named after two of the most famous and fastest planes ever to fly, the BeeGee and the Blackbird, expresses the combination of flight and speed. The movement uses two themes, one denoting tension and the other exhilaration.

Stars in a Velvety Sky. Herbert Lincoln Clarke, regarded as the greatest cornetist of all time, was born in Woburn, Massachusetts, on September 12, 1867. One of the greatest influences in Clarke's life was the famous cornet soloist Walter Rogers,. Clarke received tips from Rogers but never took formal lessons from him—or anyone else. At age twenty-four, he became a cornet soloist with Gilmore's Band. After the death of Gilmore in 1892, Clarke was soloist for a short period with the band of Ellis Brooks and then became soloist with Sousa's Band in the spring of 1893.It was another famous soloist, Arthur Pryor, who encouraged Clarke to compose his own cornet solos. Following the Sousa Band's engagement at the Chicago Exposition in 1893, Clarke played with various groups, including the reorganized but short-lived Gilmore Band when it was directed by Victor Herbert. He returned to Sousa's Band in 1898 and remained with it until 1917. He had often told Sousa that he would retire at age 50, since he believed that cornet soloists began to perform less effectively at that age. Sousa contended that he was playing better than ever, to which Clarke replied, "Then I'll quit while I'm ahead." It is estimated that Clarke played over 15,000 solos during his long and active career. He traveled over 90,000 miles with the bands of Gilmore, Sousa, Innes, Herbert, and others. He made thirty-four tours of the United States and Canada, four European tours, and one tour around the world. In 1943, Clarke was elected President of the American Bandmasters Association. *Stars in a Velvety Sky* was published in 1919 by Carl Fischer. The piece dates from after Clarke played with the Sousa Band and is dedicated to John Philip Sousa. The years from the turn of the century until 1921 found Clarke continuing to perform, testing cornets for the Conn Company in Elkhart (Indiana), beginning to write his four instructional methods for cornet, and most importantly, recording extensively.

To the Sky. James M. Stephenson came late to his full-time composing career, having performed seventeen seasons as a trumpeter in the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions. James Stephenson is also a highly sought-after arranger and conductor, rounding out his constantly busy schedule. His arrangements have been performed, recorded, and broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops and more. On the podium, Stephenson has led orchestras in Bozeman, Charleston, Ft. Myers, Modesto, and Wyoming, in addition to numerous concert bands. This piece was written in 2011 for the first graduating class of the Skyline High School in Ann Arbor, Michigan. The title is a dedication to the "Sky-line" students, but at the same time it is an encouragement to them to take their dreams and persevere without limit: To the Sky.

Lux Aurumque. Commissioned by the Texas Music Educators Association for its 2005 All-State Band, Lux Aurumque is a lush and poignant adaptation of one of Eric

Whitacre's most popular choral works. Simple triads melt from one chord to the next, creating a slowly evolving wash of aural color. For his chorale setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch's original poem:

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

Dawn Flight. It is New Year's Day in Lealholme situated in the North Yorkshire Moors National Park, England. It is early on a bright sunny morning, but there is a bite in the air and frost on the ground. In a field stand two 1918 bi-planes. Into the stillness of the morning walk a small group of people. Suddenly, as the propellers are spun round and the machines roar into life, the airplanes climb into the matchless blue sky of the early morning. They soar and dive in exultant mock combat.

PICCOLO
McKenna Wilson

FLUTE
Katie Greenwell*
Kaitlin Landen
Kalysha Chandler
Amanda Gilchrist
Rebecca Janelle Clark
Momo Athay

OBOE
Kayla Farnsworth*
Hannah Clawson
Lauren De La O

ENGLISH HORN
Amber Jensen

CLARINET
Haylie Hyde*
Katie Nichols
Ryan Wing (Eb Clarinet)
Skyler Hill
Anders Evensen
Kate Carr
Emma Hill
Janelle Wakley
Jaron Wakley
Steven Walker
Natalie Thomas
Nathan Adamson

BASS CLARINET
Lauren Jackson*
Katie Ferguson

BASSOON
Sherry McLeod*
David Barlow

ALTO SAXOPHONE
Emma Harris*
Logan White
Brent Snyder

TENOR SAXOPHONE
Zach Williams

BARITONE SAXOPHONE
Spencer Walgren

HORN
Kyle Cannon*
Erin Ward
Jenna Zemenchik
Brittany Stamas

TRUMPET
Victoria Vergara*
Paige Susie
Tanner Last
Montana Miller
Shaylee Croxall
Rebecca Perry
Ryan Miller
Jacob Whitchurch

TROMBONE
Nate Campbell*
Sam Ward
Gavin Speakman
Michael Hafen
Joseph Nygard
Jacob Cameron

EUPHONIUM
Miriam Dilts*
Elizabeth Wheeler
Mary Bishop
Crista West

TUBA
Sam Clawson*
Bailey Stanley
Daniel Hutchings
Daniel Summit
Robert Elliott

PERCUSSION
McKay Johnson*
Jordan Hope
Leah Franklin
Stephen Reid

PIANO
Carmen Rogers

HARP
Michael Staples

BYUarts This musical event is the 79th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Q'd Up

with

Ray Smith, *saxophone, flute*

Ron Saltmarsh, *guitar*

Kurt Reeder, *piano*

Eric Hansen, *bass*

Jay Lawrence, *drums*

7:30 p.m.
1 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Nostalgia in Times Square	Charles Mingus
Quad Mekanix	Ron Saltmarsh
Spence	Kurt Reeder
Pure Imagination	arr. Kurt Reeder
Preguiça	Kurt Reeder
Snowdrift	Ron Saltmarsh
Crosstown Traffic	Jimi Hendrix arr. Lawrence & Reeder
What'll I Do	Irving Berlin arr. Lawrence, Keen, Waldis, Reeder
Washing Song	arr. Kurt Reeder
Sometime Ago	Sergio Mihanovich
Just Press Play	Ron Saltmarsh

BYUarts This musical event is the 80th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Baroque Ensemble

Alexander Woods, *director*

7:30 p.m.
2 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto for Strings in G Minor, RV 157 — Antonio Vivaldi, 1678–1741
- Allegro
- Largo
- Allegro

Le Vertigo—Rondeau — Joseph-Nicolas-Pancrace Royer, 1705–1755

Concerto for Strings in D Major, RV 121 — Antonio Vivaldi
- Allegro molto
- Adagio
- Allegro

Aria sopra la Bergamesca — Marco Uccellini, 1603–1680

Battalia à 9 — Heinrich Ignaz Franz Biber, 1644–1704
- Sonata
- The Dissolute Company with All Kinds of Humor
- Presto
- Dear Mars
- Presto
- The Battle
- Lament of the Wounded Musketeers

BYUarts This musical event is the 81st performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Wind Symphony

Donald Peterson, *conductor*

Felicia Wisniewski, *graduate conductor*

7:30 p.m.
2 March 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Slavonic Rhapsody, no. 1, op. 114 — Carl Friedemann, 1862–1952, arr. Mayhew I. Lake

Fanfare — Nicolas Ayala, b. 1989

First Suite — Gustav Holst, 1874–1934, ed. Colin Matthews
- Chaconne
- Intermezzo
- March

Suite Dreams — Steven Bryant, b. 1972

Donald Peterson, *conductor*

INTERMISSION

Symphonic Songs for Band — Robert Russell Bennett, 1894–1981, ed. George J. Ferencz

Felicia Wisniewski, *graduate conductor*

Georgia on My Mind — Hoagy Charmichael, 1899–1981, arr. Russell Peterson, MSG Vince Norman

Ray Smith, *saxophone*
Faculty Guest Soloist

Armenian Dances, pt. 1 — Alfred Reed, 1921–2005

Donald Peterson, *conductor*

FLUTE
Nicholas Grasley*
Amy Jamison
Amanda Landen

PICCOLO
Emma Grover

OBOE/ENGLISH HORN
Anna Boucher*
Nichole Braisted
Alison Kelly (English Horn)

CLARINET
Spencer Danielson*
John Bateman
Rebekah Kjar (E-flat)
Ammon Wynn
Jade Bliss
Reagan Horrocks
Steven Hardy
Christian Peñaranda
Emi Ferderber

BASS CLARINET
Caleb Rhoton*
Thomas Webber

CONTRABASS
Sheridan Harding

BASSOON
Rachel Cheney*
Andrew Foutz

ALTO SAXOPHONE
Emily Brown*
Taylor Broadbent

TENOR SAXOPHONE
Andrew Larsen

BARITONE SAXOPHONE
Rachel Egan

HORN
Rebecca Morris*
Kyle Young
Alan Dahl
Natalie Wang
Andrea Manwaring

TRUMPET
Evan Jones*
Kody Euteneier
Skyler Smith
Neal Hillam
Brandon Chamberlain
Sam Evans

TROMBONE
Michael Skidmore*
Christian Succo
David Allen
Sadie Smith (bass)

EUPHONIUM
Gregory Knapp*
Pearce Nitta

TUBA
Brian Burr*
Jared Sampson

PERCUSSION
David Montgomery*
Andrew Allen
Holly Christensen
Logan Baugh
Jane Orton
Brennen Tolman
Felicia Wiesniewski

HARP
Mischael Staples

STRING BASS
Raymundo Yazzie

PIANO
Carmen Rogers

*Principal

BYU WIND SYMPHONY

TIMELESS

WIND BAND DANCES AND OTHER CONCERT FAVORITES

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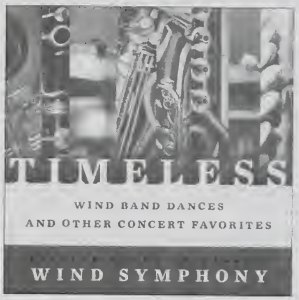


Don Peterson, conductor

This recording was made April 28–29, 2015, just prior to the band's departure for a tour of Mongolia, South Korea, and Japan.

Track Listing

1 Let Freedom Ring
Ryan Nawlin

2 American Overture for Band
Joseph Willcox Jenkins

3 Overture from *Colas Breugnon*
Dmitri Kabalevsky, arr. Donald Hunsberger

Pineapple Poll
Sir Arthur Sullivan, arr. Charles Mackerras

4 Opening

5 Finale

Suite of Old American Dances
Robert Russell Bennett

6 Cake Walk

7 Schottische

8 Western One-Step

9 Wallflower Waltz

10 Rag

11 O Magnum Mysterium
Morten Lauridsen, arr. H. Robert Reynalds

12 Fantastic Polka
Arthur Pryor, arr. Andrew Glover
Trombone soloist: Lyman McBride

13 Guisganderie
Faustin and Maurice Jeanjean, arr. Carl S. Hammer
Clarinet soloist: Csaba Jevtic-Samlai

14 Saxophobia
Rudy Wiedoeft, arr. Jary Waadis, Carl S. Hammer

15 Dance of the Jesters
Piatr Tchaikavsky, arr. Ray Cramer

16 Conga del Fuego Nuevo
Artura Márquez, arr. Oliver Nickel

17 Rolling Thunder
Henry Fillmore

BYU RECORDS

BYU Records is part of BYU Music Group, an enterprise center in the School of Music at Brigham Young University, and part of the College of Fine Arts and Communications.

BYUarts

This musical event is the 82nd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Utter

with guest artist

Anne La Berge, *flute*

7:30 p.m.
3 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Boundless Light (2003) 8' — Steven L. Ricks
for flute and electroacoustic music

Delay/Line (2016) 12' — Sam Pluta
for flute and electronics

Modes of Assisted Ventilation (2014) 8' — Hugo Morales
for intubated flute and electronics

Telemachus (2014) 9' — David Dramm
for flute and soundtrack

INTERMISSION

Utter (2016) 20' — Anne La Berge
for flute, electronics, narration, and interactive tablets

Oneiricon (2014) 12' — Yannis Kyriakides
for musicians and tablets

BIOGRAPHIES

Anne La Berge's career as flutist/improviser/composer stretches across international and stylistic boundaries. Her performances bring together the elements on which her international reputation is based: a ferocious and far-reaching virtuosity, a penchant for improvising delicately spun microtonal textures and melodies, and her wholly unique array of powerfully percussive flute effects, all combined with electronic processing. Many of her compositions involve her own participation, though she has produced works intended solely for other performers, usually involving guided improvisation and text. In addition to creating her own work she regularly performs in other artists' projects in a range of settings from modern chamber music to improvised electronic music.

Anne La Berge performs regularly with Robert van Heumen in their duo Shackle. At the heart of their duo is a self-designed, digital cueing system that operates as a sometimes-visible third member. She is a member of MAZE, an electroacoustic ensemble dedicated to performing experimental musical forms. She is an active artist in Splendor Amsterdam, a collective of 50 musicians, composers and stage artists who have transformed an old bathhouse in the center of Amsterdam into a cultural mecca.

She can be heard on the Largo, Artifact, Etcetera, Hat Art, Frog Peak, Einstein, X-OR, Unsounds, Canal Street, Rambo, esc.rec., Intackt and Data labels which include recordings as a soloist and with Ensemble Modern, United Noise Toys, Fonville/ La Berge duo, Rasp/Hasp, Bievre/La Berge duo, Apricot My Lady, Big Zoom, the Corkestra, La Berge and Williamson duo and MAZE.

Her music is published by Frog Peak Music (US) and by Donemus (NL). She is the co-director, with her husband David Dramm, of the Volssp Foundation that supports innovative projects for composed and improvised music.

NOTES

Boundless Light. When I approached flutist Carlton Vickers about writing a piece for him that included electronics he suggested the Tibetan Book of the Dead as a possible influence. Several aspects of the text became influential as the piece developed: the initial shock of arriving in the post-mortal limbo state, the images of wrathful and peaceful deities, and the correspondence of the readings and events to the weekly calendar. After spending some time with the piece and recording it, Mr. Vickers was kind enough to write the following preface:

Although the Tibetan Book of the Dead, or Bardo Thödol, is used in Tibet as a breviary, read or recited on the occasion of death, it was originally conceived to serve as a guide not only for the dying and the dead, but for the living as well. Since first reading the text in 1978, the notion of a musical work for solo flute and electronics embodying the rich imagery and events of the Bardo, or after-death state, was one I found immediately appealing, yet completely daunting. Depicting the fourteen post-mortal "days," during which the departed soul is presented with the karmic results of its worldly thoughts and actions as apparitions, a determining process for either re-birth into one of the many physical realms or the attainment of liberation from the cycle of suffering, seemed a task epic in scope for both composer and performer. As I listen to what is now Boundless Light, my initial sense of apprehension has been replaced with one of inevitability. The work flows as a single strand of very clear events. Opening as a singular, scathing trauma, it collapses, seeming to vanish within the infinite void that underlies every moment. The flute, shedding the beloved ornithological stereotype, assumes a stance of human scale. A resonance of the mortal coil. A second flash, almost as a remnant of the first, propels stasis to stream of consciousness. The instant of physical death, to the instant of awareness beyond the physical. This links to a section based upon the single pitch, E natural. Symbolic of the soul as it struggles to attain even the most minuscule sense of beingness, identity and foundation. This initial encounter with "mediocre space" is further compounded by the first appearance of visions and deities, peaceful and wrathful, symbolizing the "messy beauty" and pristine horrors of deeds come to pass. This first "sifting" of karma complete, the soul is lulled into a state of illusionary peace. But there is no respite, no real peace to be found here. Past misdeeds stab and punctuate, leading the weary, confused soul through a final opaque corridor of karmic checks and balances. The Wheel of Karma turns as it has always done. Relentless. Reducing. Minimizing. Distilling what has been, into the breath of what will be. The Dance of Maya, Lord of Illusion, continues.

This piece was commissioned by the Barlow Endowment for Music Composition at Brigham Young University and is dedicated to Carlton Vickers who premiered the work at BYU on October 9, 2004.

Delay/Line is a focused study on the effect of simple delays on a gradual glissando from the low to the high range of the flute. Simple in nature, but virtuosic to perform, Delay/Line is a testament to Anne LaBerge's virtuosity as an electro-acoustic performer and improviser. Delay/Line was commissioned by the Barlow Endowment for Music Composition at Brigham Young University.

Modes of Assisted Ventilation. "...an opening must be attempted in the trunk of the trachea, into which a tube of reed or cone should be put; you will then blow into this, so that the lung may rise again...and the heart becomes strong..."

—Vesalius 1555

Oneiricon is an interactive score based on an early Byzantine dream interpretation book (book of Daniel).

The score itself has two modes – one in which the player scrolls through the actual book – word for word – and one in which words are randomly picked from the text and morphed with the next random word. The letters of the words are assigned to notes, based on frequency charts and the player can navigate and manipulate the speeds and sounds created by the score.

The work explores some territory of video-score explored in earlier works such as karaoke etudes and the way Laptops can be used as instrument, screens and notational tools at the same time. There are also some cryptographic elements in the way projected text is used to create semantic relationships to what we are hearing.

As well as the score having the function of communicating musical data to the musicians (and language data to the audience) – the program produces sound which adds to the musical soundscape and influences the musical decisions being made by the musicians.

The piece was developed on the Processing platform. The original version as written for MAZE.

Telemachus was originally composed for the dance production My Private Odyssey in collaboration with Club Guy & Roni and Stadstheater Mainz. Homer's Odyssey provided a loose backdrop for an intensely personal look at the differences between "coming home" and "going home." Telemachus' search for his father is played out in a multilayer texture of flute chorus and authentic ship communications reworked into Homer's narrative. Emerging from a rich, electronic texture of sea signals, we hear a lone boy calling F(oxtrot), A(lpha), T(ango), H(otel), E(cho), R(omeo).

Utter maps out the emotional and linguistic complexities of mother/child communication. The intimate, innovative setting features Anne La Berge together with 6 iPads that create a two-way guiding system where performer and media discover each other, exploring Utter's rich sonic and visual fabric.

This project is funded by the Creative Industries Funds NL and the Performing Arts Fund NL.

David Dramm (b.1961) was born in Illinois, growing up in San Diego, California. The international press has dubbed him an 'American iconoclast.' As a composer, singer, guitarist and lyricist Dramm "moves effortlessly between the worlds of classical music, improvisation, rock music, theater and dance."

His composition studies began with Robert Erickson and, later, at Yale University with Louis Andriessen and Earle Brown.

His music has been performed regularly throughout Europe and elsewhere including Warsaw Autumn, Holland Festival, EXPO in Biel, and the Finnish 'Time of Music' Festival. Major commissions have included works for Yannick Nézet-Séguin and the Rotterdam Philharmonic, ASKO/Schoenberg, Radio Chamber Philharmonic, Netherlands Wind Ensemble, Albany Symphony, Frances-Marie Uitti, Anne La Berge, Monica Germino, Club Guy & Roni, Dansgroep Krisztina de Châtel and Scapino Ballet.

Dramm's daringly unconventional pop arrangements for artists such as John Cale, Low, Ellen ten Damme, and Junkie XL have been widely broadcast and recorded.

Recordings of his music are available on Wergo, BVHaast, New World, Vanguard Classics, Challenge, ATTACCA, Einstein, Composer's Voice and X-OR. Dramm's music is published by MCN/Donemus and voLsap Music.

David Dramm is a co-founder of Splendor Amsterdam.

Yannis Kyriakides was born in Limassol, Cyprus in 1969 and in 1975 emigrated with his family to Britain. After travelling for a year with his violin in the near east, learning traditional music, he returned to England to study musicology at York University, later being drawn by the music of Louis Andriessen to move to The Netherlands, with whom he studied under at the Hague Conservatory.

As a composer and sound artist he strives to create new forms and hybrids of media, synthesizing disparate sound sources and exploring spatial and temporal experience. He has focused in the majority of his work on ways of combining traditional performance practices with digital media.

He has written over ninety compositions, of which recent large scale works include: memoryscape (35′) for video and ensemble (musikFabrik, WDR) ; satellites (50′) for ensemble and electronics (Seattle Chamber Players); disco debris (interactieve installatie, Amiens Maison de la Culture). an ocean of rain (80′) opened the Aldeburgh Music Festival in 2008. Two sound installations will be shown at the Dutch pavillion of the Venice Bienalle 2011.

He has been featured composer at the Huddersfield Contemporary Music Festival 2007 and will be in November Music Festival 2011. He has released about 10 CDs of his music of which the most recent is "Antichamber", a double CD collection of electroacoustic chamber music, which won a French Qwartz electronic music award.

In September 2000 he won the Gaudeamus composition prize for his composition a conSPIracy cantata – regarded by The Wire magazine as "a modern classic in the making". The CD "Wordless" recieved an honorary mention in the Prix Ars Electronica 2006. Together with Andy Moor and Isabelle Vigier he founded and runs the CD label for innovative new electronic music, Unsounds. He teaches composition at the Royal Conservatory of Music in The Hague.

Hugo Morales is a composer and sound artist based in The Netherlands.

His work focuses on the development of alternative instruments for sound generation. Whether extensions of traditional instruments or instrumental implementations of rudimentary objects; technique, notation, physical modification and various uses of technology are usually elements defining his music composition and performance.

After concluding his studies at the Center of Research and Musical Studies (CIEM) in Mexico City, he moves to The Netherlands to continue his postgraduate studies with the support of "The Netherlands Organization for International Cooperation in Higher Education" (Nuffic), NL, "Fondo Nacional para la Cultura y las Artes" (FONCA),MX, "Prins Bernhard Cultuurfonds" and "Fonds Podiumkunsten" (NL). He holds a master's degree in Music Composition from the Royal Conservatory in The Hague, a master's degree in Sonology (with "Distinction") from the Institute of Sonology in The Hague, and a PhD degree from the Centre of Contemporary Music Practice (CCMP) Brunel University, London.

Sam Pluta is a New York City-based composer, laptop improviser, electronics performer, and sound artist. Though his work has a wide breadth, his central focus is on the laptop as a performance instrument capable of sharing the stage with groups ranging from new music ensembles to world-class instrumental improvisers. By creating unique interactions of electronics, instruments, and sonic spaces, Pluta's vibrant musical universe fuses the traditionally separate sound worlds of acoustic instruments and electronics, creating sonic spaces which envelop the audience and resulting in a music focused on visceral interaction of instrumental performers with reactive computerized sound worlds.

As a composer of instrumental music, Sam has written works for Wet Ink Ensemble, International Contemporary Ensemble, Yarn/Wire, Timetable Percussion, Mivos Quartet, RIOT Trio, Ensemble Dal Niente, Jessie Marino, Mantra Percussion, TAK, Dave Eggar, and Prism Saxophone Quartet. As an improviser, Sam has collaborated with some of the finest creative musicians in the world, including Peter Evans, Evan Parker, Ikue Mori, Craig Taborn, Jim Black, Anne La Berge, and George Lewis. Sam is the Technical Director for the Wet Ink Ensemble, a group for whom he is a member composer as well as principal electronics performer. He studied composition and electronic music at Columbia University, where he received his DMA in 2012. He received Masters degrees from the University of Birmingham in the UK and the University of Texas at Austin, and completed his undergraduate work at Santa Clara University. A dedicated pedagogue, Sam teaches Composing with Sound and Technology and Improvisation at Bennington College. From 2011-15 he directed the Electronic Music Studio at Manhattan School of Music, and has taught Music Humanities and The History of Sound Art at Columbia University. For the past 15 years he has taught composition, musicianship, electronic music, and an assortment of specialty courses at the Walden School, where he also serves as Director of Electronic Music and Academic Dean.

Steven Ricks (b. 1969) is described in BBC Music Magazine as a composer "unafraid to tackle big themes." His works often include a strong narrative influence and theatrical flare. His monodrama Medusa in Fragments—for amplified piano, surround-sound electronics, and video soprano—is a multimedia tour-de-force that has been performed at festivals and venues around the world by pianist Keith Kirchoff. His music is performed and recorded by several leading artists and ensembles, including the New York New Music Ensemble, Talujon Percussion (NY), Hexnut (Amsterdam, NE), Links Ensemble (Paris, FR), Earplay (SF), Empyrean Ensemble (SF), and violinist Curtis Macomber (NY). His commissions include a Fromm Music Foundation Commission and six Barlow Endowment commissions, including a recent Barlow commission for the Manhattan String Quartet. His third portrait CD, Young American Inventions, was released by New Focus Recordings in June 2015, and is described by Seattle-based music blog Second Inversion as "innovative, ambitious, and diverse." He holds degrees in music composition from Brigham Young University (BM), the University of Illinois at Urbana-Champaign (MM), and the University of Utah (PhD), and also received a Certificate in Advanced Musical Studies (CAMS) from King's College London in 2000. He is a professor in the BYU School of Music where he teaches music theory and composition, and directs the electronic music studio.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rachel Glenn

Soprano

Dylan Glenn

Baritone

in Recital

Students of Diane Reich and Darrell Babidge

with

Christi Leman, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Education

5:30 p.m.
4 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Crudel! Perche finora, from *Le nozze di Figaro* + • — Wolfgang Amadeus Mozart 1756–1791

Coquettes +

In uomini, in soldati, from *Cosi fan tutte* — Wolfgang Amadeus Mozart 1756–1791

Vergebliches Ständchen — Johannes Brahms 1833–1897

La diva de l'Empire — Erik Satie 1866–1925

Spurned Love •

Ce que je suis sans toi — Charles Gounod 1818–1893

Non giova il sospirar — Nicola Vaccai 1790–1848

Hai gia vinta la causa, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart 1756–1791

True Love +

T'amo ancora — Paolo Tosti 1846–1916

Je t'aime — Jules Massanet 1842–1912

Ich liebe dich — Edvard Grieg 1843–1907

I Love You Truly — Carrie Jacobs-Bond 1862–1946

Why do the nations? from *Messiah* • — George Frideric Handel 1685–1759

There the brisk, sparkling nectar, from *The Choice of Hercules* +

Performed by Rachel Glenn +

Performed by Dylan Glenn •

INTERMISSION

Bei männern welche liebe fühlen, from *Die Zauberflöte* + • — Wolfgang Amadeus Mozart 1756–1791

Ideal Love •

Du bist wie eine Blume — Robert Schumann 1810–1856

An die Musik — Franz Schubert 1797–1828

Quatre Poèmes de Guillaume Apollinaire — Francis Poulenc 1899–1963
- Avant le cinéma
- 1904

Lost Love +

Nuit d'étoiles — Claude Debussy 1862–1918

The Red Dress — Ricky Ian Gordon b. 1956

Love of Heritage •

Pueblito, mi pueblo — Carlos Guastavino 1912–2000

Memories — Charles Ives 1874–1954
- Very Pleasant
- Somewhat Sad

Charlie Rutlage

Love of the Stage +

Art is Calling for me, from *The Enchantress* — Victor Herbert 1859–1924

Love (not!) of Spiders •

El zapateado from *La Tempranica* — Gerónimo Giménez 1854–1923

Crazier than you from *The Addams Family* + • — Andrew Lippa b. 1964

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

- Visit *byuarts.com* for information about additional upcoming performances, including free faculty and student music recitals.

BYUarts This musical event is the 100th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Hanna Packard

Violin

in Junior Recital

with

Jayne Galloway, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
4 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Partita no. 2 in D Minor — Johann Sebastian Bach
Sarabande — 1685–1750

Violin Sonata no. 1 in G Major, op. 78 — Johannes Brahms
Vivace, ma non troppo — 1833–1897

INTERMISSION

Violin Concerto no. 2 in G Minor, op. 63 — Sergey Prokofiev
Allegro moderato — 1891–1953
Andante assai
Allegro ben marcato

BYUarts This musical event is the 101st performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brooke Marchant

Piano

in Sophomore Recital

Student of Jared Pierce

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
4 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Major, K. 427
Sonata in G minor, K. 8

Domenico Scarlatti
1685–1757

Piano Concerto in A Major, K.V. 488
Allegro

Wolfgang Amadeus Mozart
1756–1791

Michelle Papenfuss, *piano*

Etude in A-flat-Major, op. 25, no. 1, "Aeolian Harp"

Fryderyk Franciszek Chopin
1810–1849

Papillons, op. 2

Robert Schumann
1810–1856

10 Pieces for Piano from *Romeo and Juliet*, op.75
Folk Dance
Scene: The Street Awakens
Montagues and Capulets

Sergey Prokofiev
1891–1953

BYUarts This musical event is the 102nd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Philharmonic
Evening of Concertos

Kory Katseanes, *conductor*

7:30 p.m.
7 March 2017
de Jong Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Concerto no. 3 in C Major, op. 26 — Sergei Prokofiev 1891–1953
I. Andante—Allegro
Alice Hyoung, *piano*

Concerto for Clarinet — Henri Tomasi 1901–1971
I. Allegro giocoso
Tucker Smith, *clarinet*

Concerto for Bass Trombone and Orchestra — Eric Ewazen b. 1954
I. Andante con moto
Sadie Smith, *bass trombone*

Violin Concerto in D Major, op.35 — Erich Wolfgang Korngold 1897–1957
I. Moderato nobile
Megumi Terry, *violin*

INTERMISSION

Violin Concerto in D Major, op. 47 — Jean Sibelius 1865–1957
III. Allegro ma non tanto
Michelle Gardiner, *violin*

"Mon coeur s'ouvre a ta voix" from *Samson and Delilah* — Camille Saint-Saëns 1835–1921
Aubrey Odle, *mezzo soprano*

Oboe Concerto in C Major, K. 314 — Wolfgang Amadeus Mozart 1756–1791
I. Allegro aperto
Christian Tran, *oboe*

Piano Concerto no. 1 in B-flat Major, op. 21 — Peter Illich Tchaikovsky 1840–1893
III. Allegro con fuoco
Christopher Jed Madsen, *piano*

BYUarts

This musical event is the 92nd performance sponsored by the BYU School of Music for the 2016–2017 season.

BYU PHILHARMONIC ORCHESTRA

VIOLIN I
Adrienne Williams
Megumi Terry
Michelle Gardner
Maren Vernon
David Price
Lauren Anderson
Adam Woodward
Royce Laskey
Chloe Hopper
Emily Holmstead
Hillary Dalton
Mary Griffin
JessiKate Riley
Doug Ferry
Hannah Packard
Cassidy Erickson
Kirsten Skabelund

VOILIN II
Donni Evans
Elizaveta Shaikhulina
Spencer Day
Christina McKell
Anna Pronk
Abby Clark
Sydnee Hinrichsen
Kaylee Romrell
Hanna Beisinger
Emily Robinson
Mary Nielson
Megan Brasher
Mormon Jin
Kristi Hatch
Paige Peterson
Brittany Brown

VIOLA
Kristi Leavitt
Madison Moline
Ashley Galvez-Redd
Jessica Denning
Hunter Montgomery
Julia Hecht
Hyrum Kohler
Sophie Blair
Hana Giauque
Lynette Zamora

CELLO
Pono Santos
Lisa Jackson
Lillian Evans
John Wilson
Rebecca Mijares
Melinda Pehrson
Tessa Shuster
Kelly Frazier
Max Oliver
Chrsitina Seymour
Paul Woodward
Lettie Berrett
Nick Olsen

BASS
Christian Hales
Shelby Hornback
Clark Miner
Cameron Ernst
Kelly Oja
Abigail Crandall
Matt Baird
Samuel Seamons

HARP
Kinsey McNiven

FLUTE
Catherine Winters
Rachel Christensen

PICCOLO
Raya Esplin

OBOE
Erika Qureshi
Brian Moose

ENGLISH HORN
Ivy Gines

CLARINET
Tucker Smith
Lucas Deal

BASS CLAIRNET
Ryan Wing

BASSOON
Scott Self
Michelle Fletcher

HORN
Andrea Manwaring
Kyli White
Kaden Carr
Gavin Gordon

TRUMPET
Logan Anderson
Dominik Campora
Gavin Thornburg

TROMBONE
Jordan Christensen
Spencer Jarrett

BASS TROMBONE
Nolan Harris

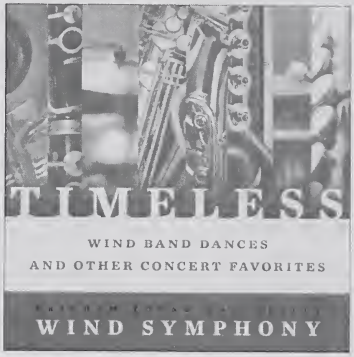
PERCUSSION
Grant Taylor
Tyler Hall
Brennan Tolman
Chrstina Hurlbut
Mitch Romney

BYU WIND SYMPHONY

TIMELESS

WIND BAND DANCES AND OTHER CONCERT FAVORITES

Visit the merchandise table during intermission or after the concert to purchase this new CD.



Don Peterson, conductor

This recording was made April 28–29, 2015, just prior to the band's departure for a tour of Mongolia, South Korea, and Japan.

Track Listing

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Ryan Nowlin

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Joseph Willcox Jenkins

3 Overture from *Colas Breugnon*
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Sir Arthur Sullivan, arr. Charles Mackerras

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9 Wallflower Waltz

10 Rag

11 O Magnum Mysterium
Morten Lauridsen, arr. H. Robert Reynolds

12 Fantastic Polka
Arthur Pryor, arr. Andrew Glover
Trombone soloist: Lyman McBride

13 Guisganderie
Faustin and Maurice Jeanjean, arr. Carl S. Hammer
Clarinet soloist: Csaba Jevtic-Somlai

14 Saxophobia
Rudy Wiedoeft, arr. Jory Woodis, Carl S. Hammer

15 Dance of the Jesters
Piotr Tchaikovsky, arr. Ray Cramer

16 Conga del Fuego Nuevo
Arturo Márquez, arr. Oliver Nickel

17 Rolling Thunder
Henry Fillmore

BYU RECORDS

BYU Records is part of BYU Music Group, an enterprise office in the School of Music at Brigham Young University and part of the College of Fine Arts and Communications.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Maren Vernon

Violin

in Senior Recital

Student of Alexander Woods

with

Jayne Galloway, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
8 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Romance — Antonín Dvořák, 1841–1904

Caprice no. 24 — Niccolo Paganini, 1782–1840

Sonata no. 3 in C Major — Johann Sebastian Bach, 1685–1750
Fugue

INTERMISSION

Violin Sonata no. 2 in A Major, op. 100 — Johannes Brahms, 1833–1897
Allegro amabile
Andante tranquillo
Allegretto grazioso

Banjo and Fiddle — William Kroll, 1901–1980

BYUarts

This musical event is the 103rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Guest Artist

Rebecca Wascoe Hays, *soprano*

with

Jeffrey Peterson, *piano*

7:30 p.m.
8 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Song to the Moon, from *Rusalka* — Antonín Dvořák 1841–1904

Wesendonck Lieder — Richard Wagner 1813–1883
- Der Engel
- Stehe Still!
- Im Treibhaus
- Schmerzen
- Träume

Sola, perduta, abbandonata, from *Manon Lescaut* — Giacomo Puccini 1858–1924

PAUSE

Three Browning Songs — Amy Cheney Beach 1867–1944
- Ah, Love But a Day!
- I Send My Heart Up to Thee
- The Year's at the Spring

The Magdalene — Libby Larsen b. 1950
- Chapter 33: Prologue
- Chapter 33: 1–6
- Chapter 33: 7–12
- Chapter 33: 14–18

BYUarts This musical event is the 93rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Symphony Orchestra
Evening of Concertos

Christian Smith, *conductor*

with soloists

Nathan Adamson, *tenor saxophone*
Kaden Carr, *natural horn*
Hannah Colvin, *soprano*
Ivy Gines, *oboe*
Spencer Hodgson, *piano*
Mariah Sam, *piano*
Elizaveta Shaikhulina, *violin*
Adam Woodward, *vioin*

7:30 p.m.
9 March 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Concerto for Oboe in C Major, K.314 — Wolfgang Amadeus Mozart 1756–1791
Allegro aperto
Ivy Gines, *oboe*

Tzigane: Rapsodie de concert pour violon et orchestre — Maurice Ravel 1875–1937
Adam Woodward, *violin*

Fantasia for Tenor Saxophone and Orchestra — Heitor Villa-Lobos 1887–1959
Lent
Très animé, molto allegro
Nathan Adamson, *tenor saxophone*

Concerto no. 2 for Piano in D Minor, op. 23 — Edward MacDowell 1860–1908
Largo—Molto allegro
Spencer Hodgson, *piano*

INTERMISSION

Concerto no. 3 for Horn in E-flat Major, K. 447 — Wolfgang Amadeus Mozart 1756–1791
Allegro
Kaden Carr, *natural horn*

Concerto for Violin in D Major, op. 35 — Peter Ilyich Tchaikovsky 1840–1893
Allegro moderato
Elizaveta Shaikhulina, *violin*

Tu che di gel sei cinta, from *Turandot, Act III* — Giacomo Puccini 1858–1924
Hannah Colvin, *soprano*

Concerto no. 3 for Piano in C Major, op. 26 — Sergei Prokofiev 1891–1953
Allegro ma non troppo
Mariah Sam, *piano*

BYUarts This musical event is the 94th performance sponsored by the BYU School of Music for the 2016–2017 season.

BYU SYMPHONY ORCHESTRA

VIOLIN I
Gretchen Maxwell*
George Major
Jacob Ward
Lydia Phillips
Devyn Hansen
Brooklyn Edwards
Megan Modersitzki
Alyssa Gates
Jonathan Hooper
Emily Beutler
Shannon McConaghie
Rachel Batty
Scarlet Peterson
Jackie Pena
Leslie Neville
Grace VanDenBerghe
Hayden Oliver

VIOLIN II
Emma Hald*
Kaitlyn Beard
Nicolle Wardle
Cassandra Brady
Nathan Holt
Hannah Sybrowsky
AnnaMarie Manwaring
Ben Laudie
Jalene Keliiliki
Rebecca Strong
Kieren Smith
Steven Glenn
Stefanie Shepley
Lila Evans

VIOLA
Suzanne Ostler*
David Gunther
Jonathan Schroeder
Jalen Morgan
Joseph Gibbons
Katie Pattillo
Katie Cole
Madelyn Bell

CELLO
Taylor Boyack*
Spencer Fairwell
Nate Williams
Steven McLain
Christian VanDenBerghe
Christopher Reil
Taylor Robbins
Mariah Metzger
Austin Pena
Sara Patterson
Trevor Smith
Luke Wilder
Nina Anderson
Katelyn Simonson
Maggie Gunn
Ben Ferry

BASS
Thomas Britt*
Adam Peeler
Sariah Keller
Britney Dodson
Rachel Hakes

HARP
Savannah Smith

FLUTE
Emma Grover*
Katie Greenwell

PICCOLO
Annie Farnbach

OBOE
Charlotte Harrison*
Sharanne Jensen*
Sarah Hamblin

ENGLISH HORN
Sharanne Jensen

CLARINET
Ammon Wynn*
Jacob O'Bryant

BASSOON
Madeline Wickard*
Rachel Cheney*

HORN
Joel Hyer*
Roy Dawson
Natalie Bryson
Simon McBride

TRUMPET
Brandon Burkhardt*
Rebecca Jackson
Amy Johnson

TROMBONE
Jared Neeley*
Zachary Felix

BASS TROMBONE
Caleb Cuzner

CELESTE
Hannah Sybrowsky

PERCUSSION
Braeden Flint*
Peter Fullmer
Austin Taylor
Chris Clegg

*Principal

BYU WIND SYMPHONY

TIMELESS

WIND BAND DANCES AND OTHER CONCERT FAVORITES

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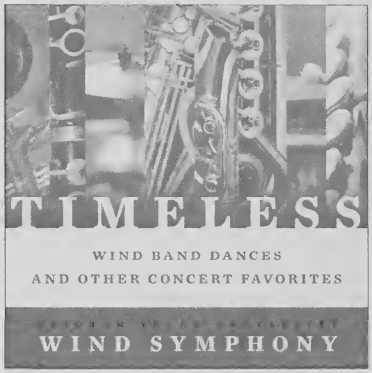

Don Peterson, conductor

This recording was made April 28–29, 2015, just prior to the band's departure for a tour of Mongolia, South Korea, and Japan.

Track Listing

1 **Let Freedom Ring**
Ryan Nowlin

2 **American Overture for Band**
Joseph Willcox Jenkins

3 **Overture from *Colas Breugnon***
Dmitri Kabalevsky, arr. Donald Hunsberger

Pineapple Poll
Sir Arthur Sullivan, arr. Charles Mackerras

4 **Opening**

5 **Finale**

Suite of Old American Dances
Robert Russell Bennett

6 **Cake Walk**

7 **Schottische**

8 **Western One-Step**

9 **Wallflower Waltz**

10 **Rag**

11 **O Magnum Mysterium**
Morten Lauridsen, arr. H. Robert Reynolds

12 **Fantastic Polka**
Arthur Pryor, arr. Andrew Glover
Trombone soloist: Lyman McBride

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Faustin and Maurice Jeanjean, arr. Carl S. Hammer
Clarinet soloist: Csaba Jevtic-Somlai

14 **Saxophobia**
Rudy Wiedoeft, arr. Jory Woodis, Carl S. Hammer

15 **Dance of the Jesters**
Piotr Tchaikovsky, arr. Ray Cramer

16 **Conga del Fuego Nuevo**
Arturo Márquez, arr. Oliver Nickel

17 **Rolling Thunder**
Henry Fillmore

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
10 March 2017
de Jong Recital Hall
Harris Fine Arts Center

PROGRAM

Overture to *West Side Story*	Leonard Bernstein 1918–1990 arr. Maurice Peress
El Salón México	Aaron Copland 1900–1990
Overture to *The Cowboys*	John Williams b. 1932

INTERMISSION

Carousel Waltzes	Richard Rodgers 1902–1979
Blue Tango	Leroy Anderson 1908–1975
An American in Paris	George Gershwin 1898–1937

BYUarts

This musical event is the 95th performance sponsored by the BYU School of Music for the 2016–2017 season.

BYU CHAMBER ORCHESTRA

VIOLIN I
David Price
Maren Vernon
Meg Terry
Adrienne Williams
Michele Gardiner
Kirsten Skabelund
Hillary Dalton

VIOLIN II
Adam Woodward
Hannah Packard
Spencer Day
Donni Evans
Emily Robinson
Anna Pronk

VIOLA
Kristi Leavitt
Madison Moline
Ashely Galvez-Redd
Hanna Giauque
Julia Hecht

CELLO
Pono Santos
Kelly Frazier
Lisa Jackson
Melinda Pehrson

BASS
Christian Hales
Zoe Jorgenson

HARP
Hannah Cope

PIANO
Forrest Howell

FLUTE
Jamie Sharp
Emma Grover

OBOE
Christian Tran
Camille Walker

CLARINET
Spencer Danielson
Rebekah Kjar

BASSOON
Scott Self
Michelle Fletcher

HORN
Andrea Manwaring
Kaden Carr
Kyli White
Brianna Nay

TRUMPET
Dominik Campora
Gavin Thornburg
Neal Hillam

TROMBONE
Jordan Christensen
Michael Skidmore

BASS TROMBONE
Danny Burt

TUBA
Nolan Harris

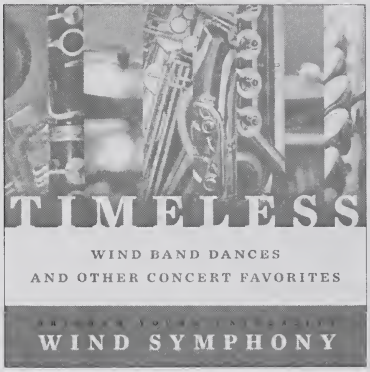
PERCUSSION
Brennan Tolman
Christina Hurlbut
Grant Taylor

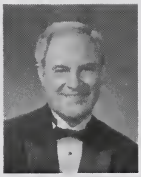
BYU WIND SYMPHONY

TIMELESS

WIND BAND DANCES AND OTHER CONCERT FAVORITES

Visit the merchandise table during intermission or after the concert to purchase this new CD.





Don Peterson, conductor

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Piotr Tchaikovsky, arr. Ray Cramer

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Arturo Márquez, arr. Oliver Nickel

17 **Rolling Thunder**
Henry Fillmore

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Orpheus Winds

April Clayton, *flute*

Geralyn Giovannetti, *oboe*

Jaren Hinckley, *clarinet*

Christian Smith, *bassoon*

Laurence Lowe, *horn*

7:30 p.m.
10 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Aus Litauen (From Lithuania), op. 23 — Max Laurischkus, 1876–1929
- Von Land und Leuten (Of Land and People)
- Abendstimmung (Evening Mood)
- Daina (Lithuanian Folksong)
- Dorfserenade (Village Serenade)
- Metturgis (Annual Fair)

Suite — Gunther Schuller, 1925–2015
- Prelude
- Blues
- Toccata

INTERMISSION

Pneumatic Metrology — Steven Ricks, b. 1969
- Source Pressure
- Rate of Flow
- Tubes and Floats
- Jet Plugs
- Balanced System(s)

Passages — Robert Davidson, b. 1965

BYUarts

This musical event is the 96th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Andrew Larsen
Saxophone

in Senior Recital

Student of Ray Smith

with

Christi Leman, *piano*
Kaden Larson, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

1:30 p.m.
11 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concertino da Camera — Jacques Ibert, 1890-1962
- Allegro con molto

Sonata for Alto Saxophone, op. 19 — Paul Creston, 1906–1985
- With Vigor
- With Tranquility
- With Gaiety

BRIEF INTERMISSION

Concerto for Saxophone in D Minor, op. 14 — Lars-Erik Larsson, 1908–1986
- Allegro Molto Moderato

Up Jumped Spring — Freddie Hubbard, 1938–2008

Leaving Vancouver — Andrew Larsen, b. 1992

Nick Wagstaff, *piano*
Ethan Hemsley, *bass*
Jake Smith, *drums*

BYUarts

This musical event is the 99th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Tantara Records CD Release Concert

Woodmusick Ensemble

Alexander Woods, *violin/viola*

Aubrey Woods, *violin*

Garrick Woods, *violoncello*

Rex Woods, *piano*

Christian Smith, *bassoon*

3:30 p.m.
11 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Divertimento (2012) — Richard Faith, b. 1926

- Larghetto
- Vivace
- Andante
- Allegretto
- Andante espressivo
- Allegro con fuoco

Trio (1965) — Richard Faith

- Moderato espressivo
- Andante espressivo
- Allegro scherzando
- Presto

INTERMISSION

Quintet (2015) — Richard Faith

- Largo Espressivo
- Allegro Giusto
- Andante "Gettysburg"
- Moderato
- Allegro risoluto—jauntily

BYUarts This musical event is the 97th performance sponsored by the BYU School of Music for the 2016–2017 season.

NOTES

Divertimento, written for the Woodsmusick Ensemble in 2013, perfectly embodies Faith's knack for balancing overt sentimentality and emotional distance. Comprised of six short movements, the listener is not taxed with a novel of fully developed ideas, but with brief essays in melody, character, texture, and atmosphere. Though the unusual instrumentation of two violins, cello, and piano may not naturally lend itself to a lush sound, Faith's skill in orchestration is on full display.

A vivid example is the Larghetto first movement. The first setting of the theme in the cello is followed with one sweeping gesture after another that never fully finds resolution. These melodies provide a forward thrust and shape, never allowing the music to rest. Even the last chord of the movement seems to be suspended and doesn't offer a satisfying release. The cheeky second movement Vivace gives us hints of Faith's Sonoran influence. The first theme resembles a tune from a mariachi band. Another typical soaring interlude interrupts the simplicity and playfulness of the theme, but there is a whimsical return to the band at the end. The Andante espressivo third movement begins with an impassioned statement by the second violin that melts, morphs and develops. Here Faith is at his best in deftly passing the themes around the group. However, the sensual melodies are occasionally interrupted by shimmering, angular melodic material, maybe an echo from a now distant mariachi band? At forty-four seconds, the quick Allegretto fourth movement is the shortest and perhaps the most emotionally cold movement of the piece. Beginning with a very static simple rhythm, pace, and dynamic sound world. Faith however can't help himself, and concludes the movement with a passionate flourish. The Andante fifth movement gives us a taste of the Faith's sentimentality when it is laid bare and vulnerable. There seems to be no other goal in this movement than to create something beautiful. The English-influenced theme is lovingly cared for and spun in different keys and registers by the two violins and cello, the piano adorning the melodies with gilded harmonies and textures. Surprisingly, a dramatic, muscular, angry sound characterizes the closing Allegro con fuoco, as if all of the unabashedly expressed passion and vulnerability of the previous movements has been misunderstood or rejected. After a brief moment of repose (or grief) the movement ends suddenly and brutally.

Trio, written in 1965, provides a window into the breadth of Faith's journey as a composer. In stark contrast to the Divertimento, the trio is a towering work akin to a Homerian epic. While still rife with beautiful melodies and unapologetic romanticism (especially in the first movement) there is a Robert Schumann-esque feeling of struggle within the struggle. Faith depicts inward, simmering, unexpressed convictions, that occasionally cannot be contained, and explode into full, unrestrained consciousness--most obviously in the piano and violin pizzicato outburst in the second movement and large sections of the last movement. In the trio, encountering musical friction and resistance is favored over happy endings and comfortable resolutions. The trio is neither "hip cynicism of transcendence," or "goo-prone naivety." It resides in the grey area between both ends of the spectrum, unwilling to fully commit to either side.

Quintet, written for the Woodsmusick Ensemble in 2014, examines melody and form through a more meditative, contemplative, unhurried lens. In the first movement, Largo Espressivo, Faith immediately explores the lustrous timbres available to him with the unorthodox combination of violin, viola, violoncello, bassoon and piano. Though stormy, the Allegro Giusto second movement's sweep is dignified and contained. The third movement Andante, subtitled 'Gettysburg,' was written as Faith contemplated a visit to what is now considered sacred ground in the United States--- the site of one of the bloodiest civil war battles. Faith's disarmingly simple melody, played by a solo bassoon with piano and cello accompaniment, is immediately poignant. This short movement ends sooner than we expect, perhaps like a soldier's life cut short. The chant-like opening melody of the Moderato fourth movement is juxtaposed by joyful yet yearning melodic outbursts throughout. Finally, the beginning of the Allegro Risoluto-Jauntily begins with southwestern-influenced celebration. Unlike the finales of both the Divertimento and Trio, there doesn't seem to be any rage or frustration saved for this final statement. The movement finishes with a joyful unified coda, and a boisterous ebullient ending. Perhaps Faith has chosen to let go of some of his inherent "struggle within struggle" after all.

While perhaps a "voice in the wilderness," Richard Faith's honest, visceral and arresting music captures our full attention.

—Alexander Woods

BIOGRAPHIES

Richard Faith, Professor Emeritus of the University of Arizona, is a native of Evansville, Indiana. A graduate of Chicago Musical College and Indiana University, he received a Fulbright Grant to study piano and composition at the Academia de Santa Cecilia in Rome. Winner of numerous awards and competitions, Faith has performed in recitals throughout the United States and Europe and has appeared as soloist with a variety of orchestras including the Chicago Symphony. He is the composer of four operas, a number of symphonic works, three piano concerti, an oboe concerto, a mass, a cantata, chamber music, more than one hundred songs, and many piano works. His latest works, Divertimento and Quintet were written for the Woodsmusick Ensemble over that last five years.

The Woodsmusick Ensemble has unofficially been performing together for over twenty-five years, but under their current moniker and instrumentation since 2012. A family of professional musicians, the group's inception in its present iteration stems from the opportunity to premier a new work written for them by composer Richard Faith. The first performance of 'Divertimento' inspired an ongoing collaboration. In spite of wide-ranging and diverse individual performing and academic careers, Woodmusick reunites often to perform and record.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Spencer Danielson
Clarinet

in Junior Recital

Student of Jaren Hinckley

with

Alex Carré, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
11 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Two Unaccompanied Clarinet Etudes — Paul Jeanjean, 1874–1928
- Lent et expressif—Allegro

Alfred Uhl, 1909–1992

Clarinet Concerto, op. 29 — Julius Rietz, 1812–1877
- Allegro vivace

Concerto pour clarinette et orchestra — Jean Francaix, 1912–1977
- Allegrissimo

INTERMISSION

Sonata for Clarinet and piano in E-flat Major, op. 167 — Camille Saint-Saëns, 1835–1921
- Allegretto
- Allegro Animato
- Lento
- Molto Allegro

Concerto For Clarinet — Aaron Copland, 1900–1990

BYUarts This musical event is the 104th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Gerilyn Ingalls

Piano

in Recital

Student of Robin Hancock

Required for the Bachelors of Music Degree
with an Emphasis in Education

7:30 p.m.
11 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

5 Variations on 'Rule Britannia,' WoO 79 — Ludwig van Beethoven 1770–1827

Prelude, vol. 2, no. 7
La terrasse des audiences du clair de lune — Claude Debussy 1862–1918

Intermezzo, op. 117, no. 2 — Johannes Brahms 1833–1897

Sonatine Bureaucratique — Erik Satie 1866–1925
- Allegro
- Andante
- Vivache

BYUarts

This musical event is the 106th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Scott Self

Bassoon

in Senior Recital

Student of Christian Smith

with

CJ Madsen, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
11 March 2017
Room 313
University Parkway Center

PROGRAM

Sonata Prima — Giovanni Antonio Bertoli, c. 1600–1645

Bassoon Concerto in B-flat Major, K. 191 — Wolfgang Amadeus Mozart, 1756–1791
- Allegro
- Andante ma Adagio
- Rondo

INTERMISSION

Novitango — Astor Piazzolla, 1921–1992

Sonata, op. 168 — Camille Saint-Säens, 1835–1921
- Allegro moderato
- Allegro scherzando
- Adagio—Allegro moderato

BYUarts

This musical event is the 105th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Catherine Winters Boyack
Flute

in Junior Recital

Student of April Clayton

with

Forrest Howell, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
11 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

24 Caprices, op. 1, no. 5 — Niccolò Paganini, 1782–1840
Trans. by Jules Herman

Sonata No.6 in E Major, BWV 1035 — Johann Sebastian Bach, 1685–1750
- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

Sonata no. 3 for Flute and Piano — Philippe Gaubert, 1879–1941
- Allegretto: Pas trop vite
- Intermède pastoral: Très moderé
- Final: Joyeux-Allegretto

INTERMISSION

In A Living Memory for flute solo — Toshi Ichiyanagi, b. 1933

Sonata for Flute and Piano — Carl Vine, b. 1954
- Fast
- Slow
- Very Fast

BYUarts

This musical event is the 107th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

McKay Elwood
Tenor

Cameron Mayo
Baritone

in Junior Recital

Students of Robert Brandt

with

Karina Leonard, *piano*
Michelle Papenfuss, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
14 March 2017
Auditorium
Karl G. Maeser Building

PROGRAM

Voi che credete •	Giovanni Adolfo Hasse 1699-1783
Il mio bel foco •	Benedetto Marcello 1686-1739
Lasciatemi morire! from *L'Arianna* +	Claudio Monteverdi 1567-1643
Un aura amorosa, from *Cosi fan tutti* +	Wolfgang Amadeus Mozart 1756-1791
Schneeglöckchen • Nachtwanderer •	E.W. Korngold 1897-1957
Verschwiegene Liebe +	Hugo Wolf 1860-1903
Ständchen +	Richard Strauss 1864-1949
L'attente +	Camille Saint-Saëns 1835-1921
Les cloches +	Claude Debussy 1862-1918
Priez Pour Paix • Bleuet •	Francis Poulenc 1899-1963
Sleep + Lights Out +	Ivor Gurney 1890-1937

Blue Mountain Ballads •
- Heavenly Grass
- Lonesome Man
- Cabin
- Sugar in the Cane

Paul Bowles
1910-1999

A Bit Of Earth, from *The Secret Garden* +

Marsha Norman
b. 1947
Lucy Simon
b. 1943

Agony, from *Into the Woods* + •

Stephen Sondheim
b. 1930

Performed by McKay Elwood with Karina Leonard +
Performed by Cameron Mayo with Michelle Papenfuss •

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BYUarts This musical event is the 108th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jennifer Bate
Soprano

Brennon Nelson
Baritone

in Junior Recital

Students of Darrell Babidge

with

Christi Leman, *piano*
Christopher Webb, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
15 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ich kann's nicht fassen, nicht glauben	Robert Schumann 1810–1856
Nacht und Träume	Franz Schubert 1797–1828

Selections from *Dichterliebe*

Im wunderschönen Monat Mai Aus meinen Tränen sprießen Wenn ich in deine Augen seh Ich grolle nicht	Robert Schumann 1810–1856

Lasciatemi morire	Claudio Monteverdi 1567–1643
Ognun rippicchia e nicchia	Stefano Donaudy 1879–1925
Care Selve	George Frideric Handel 1685–1759

Quia Fecit Mihi Magna from Magnificat	Johann Sebastian Bach 1685–1750
Vergin Tutto Amor	Francesco Durante 1684–1755
Donna Vorrei Morir	Paolo Tosti 1846–1916

Rêverie	Gabriel Fauré 1845–1924
L'heure exquise	Reynaldo Hahn 1875–1947

Beau Soir	Claude Debussy 1862–1918
L'absent	Gabriel Fauré 1845–1924

Art Songs by Patrick Doyle

Weep, You No More Sad Fountains
The Dreame

Patrick Doyle
b. 1953

Selections from Songs of Travel

The Roadside Fire
Bright is the Ring of Words

Ralph Vaughan Williams
1872–1958

Lippen Schweigen from Die lustige Witwe

Franz Lehar
1870–1948

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Esther Chang

Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelors of Music Degree
with an Emphasis in Performance

9:30 p.m.
15 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fantasiestücke, op.12 — Robert Schumann, 1810–1856
- Des Abends
- Aufschwung
- Warum
- Grillen

Prelude and Fugue no. 18 in G-sharp Minor, Bk. 2 BWV 887 — Johann Sebastian Bach, 1685–1750

Sonata no. 46 in E Major, Hob. XVI:31 — Joseph Haydn, 1732–1809
- Moderato
- Allegretto
- Finale Presto

Fantaisie in F Minor, op. 49 — Fryderyk Franciszek Chopin, 1810–1849

Piano Concerto no. 3 in C Minor, op. 37 — Ludwig van Beethoven, 1770–1827
- Allegro con brio

Forrest Howell, *piano*

BYUarts

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Deseret String Quartet

Alexander Woods, *violin*
Monte Belknap, *violin*
Claudine Bigelow, *viola*
Michelle Kesler, *cello*
Lawrence Green, *guitar*

7:30 p.m.
16 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quintet no. 4 for Strings and Guitar in D Major — Luigi Boccherini 1743–1805

- Allegro maestoso
- Pastorale
- Grave assai
- Fandango

INTERMISSION

String Quartet in E-flat Major, op. 51 — Antonín Dvořák 1841–1904

- Allegro ma non troppo
- Dumka
- Romanza
- Finale

BYUarts

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rebekah Kjar
Clarinet

in Junior Recital

Student of Jaren Hinckley

with

Kayla Jackson, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
17 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Frensham Pond — William Lloyd Webber, 1914–1982

Dance Preludes — Witold Lutoslawski, 1913–1994
- Allegro molto
- Andantino
- Allegro giocoso
- Andante
- Allegro molto

Concerto for Clarinet in F Minor, op. 5 — Bernhard Crusell, 1775–1838
- Rondo

Trois Divertissements for Four Clarinettes — Henri Tomasi, 1901–1971
- Poursuites
- Mascarade
- Rondes

Csaba Jevtic-Somlai, *clarinet*
Ryan Wing, *clarinet*
Caleb Rhoton, *clarinet*

INTERMISSION

Clarinet Sonata no. 1, op.120 no. 1 — Johannes Brahms, 1833–1897
- Allegro appassionato
- Andante un poco adagio
- Allegretto grazioso
- Vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jamie Sharp
Flute

in Junior Recital

Student of April Clayton

with

CJ Madsen, *piano*
Hannah Cope, *harp*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
17 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Romance, op. 37 — Camille Saint-Saëns
1798–1835

Sonata in A minor, H.562 — Carl Philipp Emanuel Bach
1714–1788

Sonatine — Pierre Sancan
1916–2008

INTERMISSION

Sonata for Flute and Piano — Yuko Uebayashi
b. 1975

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Michelle Fletcher

Bassoon

in Junior Recital

Student of Christian Smith

with

Jill Rime, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

1:30 p.m.
18 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata sopra "La Monica" — Philipp Friedrich Böddecker, 1607–1683

Bassoon Concerto in C Major — Jan Anton Koželuch, 1738–1814
- Allegro
- Larghetto
- Vivace

INTERMISSION

Soliloquy for Bassoon and Piano — Bernard Garfield, b. 1924

Sonatine pour basson et piano — Alexandre Tansman, 1897–1986
- Allegro con moto
- Aria
- Scherzo

BYUarts

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brianna Nay

Horn

in Senior Recital

Student of Larry Lowe

Required for the Bachelors of Music Degree
with an Emphasis in Performance

3:30 p.m.
18 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quintet in E-flat Major, K. 407 — Wolfgang Amadeus Mozart, 1756–1791

Allegro
Andante
Rondo-Allegro

Cassidy Erikson, *violin*
Hunter Montgomery, *viola*
Hyrum Kohler, *viola*
Pono Santos, *cello*

Trio for Oboe, Horn, and Piano, op. 61 — Heinrich von Herzogenberg, 1843–1900

Allegretto
Presto

Anna Boucher, *oboe*
Hailey Mayle, *piano*

Sonata for Horn and Piano — David Maslanka, b. 1943

II

Performed in the memory of Mary Knepper
Christi Leman, *piano*

Intermission

Concerto no. 1, op. 11 — Richard Strauss, 1864–1949

Allegro
Andante
Allegro

Christi Leman, *piano*

BYUarts

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kelsey Eastmond
Soprano

Allison Cammack
Soprano

Britton Poulter
Soprano

in Recital

Students of Michele Scott

with

CJ Madsen, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Education

7:30 p.m.
18 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

The Year's At The Spring ◂	Amy Cheney Beach 1867–1944
Ständchen ◂	Franz Schubert 1797–1828
In dem Schatten meiner Locken ◂	Hugo Wolf 1860–1903

Lasciati amar ▪	Ruggiero Leoncavallo 1858–1919
Allerseelen ▪	Richard Strauss 1864–1949
The Green Dog ▪	Herbert Kingsley 1875–1963

Amor mi tiene in pugno ~	Stefano Donaudy 1879–1925
Ideale ~	Paolo Tosti 1846–1916
Ständchen ~	Richard Strauss 1864–1949

Mattinata ◂	Ruggiero Leoncavallo 1858–1919
Romance ◂	Claude Debussy 1862–1918

Guitare ▪ L'abandonee ▪	Georges Bizet 1838–1875

Kelsey Eastmond ◂
Allison Cammack ▪
Britton Poulter ~

Si mes vers avaient des ailes ~	Reynaldo Hahn 1874–1947
Lean On My Ample Arm ~	Katie Bastian b. 1984
Poor Wandering One ~	Arthur Sullivan 1842–1900 Sir William Schwenck Gilbert 1836–1911
Lagrimas mias ◂	Pedro Miguel Marqués 1843–1918
Nana ◂	Manuel de Falla
Seguidilla ◂	1876–1946
When I Bring To You Colour'd Toys ▪	John Carpenter 1876–1951
Morning Person ▪	Jeanine Tesori b. 1961
I'm Tone Deaf ~	Michael Flanders 1922–1975 Donald Swann 1923–1994
Leading Ladies ◂ ▪ ~	Arr. Mac Huff

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Saxophone Quartets

Daron Bradford, *coach*

Kirt Saville, *coach*

featuring students of C. Ray Smith

7:30 p.m.
22 March 2017
Maeser Auditorium
Karl G. Maeser Building

PROGRAM

Ragtime Suite — Arthur Frackenpohl, b. 1924
- Pan-Am
- Something Doing
- The Cascades

Sérénade Mélancolique — Robert Clérisse, 1899–1973

Seven Saxophonian Folk Dances — Paul Harvey, b. 1935
- Dance of welcome
- Virgin's dance
- Mating dance
- Funeral dance
- Cane-cutting dance
- Cane-seasoning dance
- Dance of the new reeds

The One O'Clock Saxophone Quartet
Tyler Gardner, *soprano saxophone*
Keath Fenton, *alto saxophone*
Nathan Adamson, *tenor saxophone*
Zach Williams, *baritone saxophone*

Fast Walk for Saxophone Quartet — Daniel Dorff, b. 1956

Trois Pièces — Isaac Albéniz, 1860–1909
- Chant D'Amour
- Berceuse
- L'été

Drastic Measures — Russell Peck, 1945–2009
- Poco Adagio, molto espressivo
- Allegro

The Two O'Clock Saxophone Quartet
Emma Harris, *soprano saxophone*
Trent Reimschussel, *alto saxophone*
Steven Hardy, *tenor saxophone*
Rachel Egan, *baritone saxophone*

BYUarts

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Singers

This World Is Not My Home

7:30 p.m.
22 March 2017
St. Francis of Assisi Catholic Church

PROGRAM

Sing Praise to God — Bohemian Brethren's *Kirchengesänge*
arr. Brent Wells

European Cathedral Music

Drop, Drop Slow Tears — William Walton
1902–1983

Meine Seele erhebt den Herrn — Heinrich von Herzogenberg
1843–1900

My soul magnifies the Lord.
And my spirit rejoices in God my Savior.
For the Mighty One has done
great things for me, and holy is His name.

Litaniae Lauretanae, KV. 109 — Wolfgang Amadeus Mozart
1756–1791

Kyrie
Sancta Maria
Salus infirmorum
Wenhao Mu, *conductor*
Regina angelorum
Wenhao Mu, *conductor*
Agnus Dei

Alex Woods, *violin*
Aubrey Woods, *violin*
Michelle Kesler, *cello*
Eric Hansen, *double bass*
Don Cook, *organ*
Anna Hawkes, *soprano*

Savannah Porter, *soprano*
Luke Elmer, *alto*
Samuel Utley, *tenor*
Samuel Neff, *tenor*
Tyrell Wilde, *bass*

PAUSE

In Your Light, from *Three Themes of Life and Love* — Daniel Elder
b. 1986

Amanda Morrill, *percussion*

PROGRAM

A Paraphrase of Proverbs 8

The Call of Wisdom — Will Todd, b. 1970

Lord of wisdom, Lord of truth, Lord of justice, Lord of mercy;
walk beside us down the years till we see Thee in Thy glory.
Striving to attain the heights, turning in a new direction,
entering a lonely place, welcoming a friend or stranger.
I am here, I am with you. I have called: do you hear me?
Silver is of passing worth, gold is not of constant value,
jewels sparkle for a while; what you long for is not lasting.
Rulers govern under me with my insight and my wisdom.
Those who know me know my love, those who seek me find their answer.
God the Father and the Son, Holy Spirit coeternal.
Glory be ascribed to Thee, now and to the end of ages.

Don Cook, *organ*

The American Gospel Tradition

Lead Me to the Rock — David von Kampen, b. 1986

Laynee Overall, Madison Van Ausdal, Jennifer Bate, *soloists*
Christopher Webb, *piano*

It Is Well with My Soul — arr. Brent Wells

This World Is Not My Home — arr. Russell Mauldin and Josh McPheeters

Stevie Dugdale, *soloist*

BYU Singers
Andrew Crane, *conductor*

BYU SINGERS

SOPRANO

Tesah L. Barton
Mandy Davis
Cassidy Grant
Josie Larsen
Savannah Porter
Melodie Price
Elisa Thurber
Heidi Webb

TENOR

Stephen Cluff
Dallin Cox
Stevie Dugdale
Cody Humpherys
Kameron Kavanaugh
Makay Miller
Sam Neff
Sam Utley
Christopher Webb

ALTO

Jennifer Bate
Madelyn Dial
Luke Elmer
Anna Hawkes
Kelsea Jorden
Megan Kitchen
Lauren Neumayer
Laynee Overall
Jessica Scott
Madison Van Ausdal
Mishawn Yardley

BASS

Isaac Carlin
Jacob Hasler
Christian Hein
Cameron Hernandez
David Hillier
Kevin Lew
Wenhao Mu
Matthew D. Nielsen
Treyden Talbot
Tyrell Wilde

Heidi Webb, Laynee Overall, Stevie Dugdale, *section leaders*

Tyrell Wilde, *president*

Melodie Price, *vice-president*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Trombone Choir

Dr. Will Kimball, *conductor*

7:30 p.m.
22 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fanfare — James Kazik

Procession of the Nobles — Nicolai Rimsky-Korsakov
1844–1908
arr. James Kazik

Stardust — Hoagy Carmichael
1899–1981
arr. Robert Hughes

TROMBONE QUARTET
Jared Neeley
Michael Skidmore
Sadie Smith
Christian Succo

Sleep — Eric Whitacre
b. 1970
arr. Joshua Palmer

Langsamer Satz — Anton Webern
1883–1945
arr. Sadie Smith

TROMBONE QUARTET
Jared Neeley
Michael Skidmore
Sadie Smith
Christian Succo

Painted Desert — Michael Davis
b. 1961

INTERMISSION

Absent Friends — Robert Lamb, b. 1931

Devil's Waltz — Steven Verhelst, b. 1981

Trombone Duo

Sadie Smith
Michael Skidmore

Meditation — Chris Morrison

Tiger Rag — Jelly Roll Morton, 1890–1941, arr. Jack Gale

Trombone Quartet

Zachary Felix
Michael Hafen
Christina West
Johnny Weston

All Blues — Miles Davis, 1926–1991, arr. Nate Campbell

Canzon, from *Sonate, Symphonie* — Biagio Marini, 1594–1663

BYU Trombone Choir

Daniel Burt
Nate Campbell
Jordan Christensen
Zachary Felix
Michael Hafen
Spencer Jarrett
Jared Neeley
Joshua Palmer
Michael Skidmore
Sadie Smith
Gavin Speakman
Christian Succo
Samuel Ward
Christina West

FEBRUARY

7	$	Jazz Voices and Jazz Ensemble
9	$	Winter Choirfest
10	$	BYU Philharmonic
11		Family Concert Series: Baroque Ensemble, "Baroque Jam Session"
11		Faculty Recital: Jaren Hinckley, *clarinet*
16 ✢	$	Young Ambassadors: *Welcome Home*
22 ✢	$	Opera Scenes
28	$	Symphonic Band

MARCH

2		Faculty Recital: Q'd Up
2	$	BYU Baroque Ensemble
2	$	Wind Symphony
3 ✢	$	Broadway Revue
3		Guest Artist: Anne La Berge, *composer* and *flute*
3 ✢	$	Jazz Festival with Synthesis
7	$	Folk Music Ensemble
7	$	BYU Philharmonic: Evening of Concertos
9		Guest Artist: Rebecca Wascoe, *soprano*
9	$	Symphony Orchestra Evening of Concertos
10	$	Chamber Orchestra
10		Faculty Recital: Orpheus Winds
15	$	Jazz Ensemble
21		Group for New Music
22		Saxophone Chamber Night
22		Trombone Choir
23		Jazz Legacy Dixieland Band
24		Flute Choir
24		Faculty Recital: Deseret Piano Trio

MARCH

25		Family Concert Series: Wind Symphony, "Painting Pictures with Winds"
25		Harp Solo and Ensemble
28		Jazz Combos Night
29	$	Symphony Orchestra
30	$	Jazz Voices
30	$	Symphonic Band
31	$	BYU Women's Chorus

APRIL

4		Brass Chamber Night
4		Group for New Music: Student Edition
4	$	University Bands
5		Evening with the Opera Chorus
7		Jazz Lab Band
7	$	BYU Singers and Concert Choir
8	$	University Orchestra and University Strings
8	$	Wind Symphony
11	$	BRAVO! Lea Salonga with BYU Chamber Orchestra
12		Songwriters Showcase
12	$	Synthesis
13 ✢	$	BFA New York Showcase
13	$	BYU Men's Chorus
13		Woodwind Chamber Night
14	$	BYU Philharmonic
15	$	Evening of Percussion
18		String Chamber Night
18	$	University Chorale

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Jazz Legacy Dixieland Band

Steve Call, *director*

Tad Calcara, *clarinet and piano*

7:30 p.m.
23 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Kid Ory Medley Do What Ory Say Blues for Jimmy Noone Ory's Creole Trombone	Edward "Kid" Ory 1886–1973 arr. and trans. by Joshua Palmer
Original Dixieland Jass Band One-Step	Original Dixieland Jazz Band 1917
Livery Stable Blues	Original Dixieland Jazz Band 1917
Wang Wang Blues	Henry Busse 1894–1955
Caravan	Juan Tizol and Duke Ellington 1900–1984 arr. Joshua Palmer

INTERMISSION

Ain't Misbehavin'	Thomas "Fats" Waller 1904–1943
Somebody Loves Me	George Gershwin 1898–1937
Mood Indigo	Duke Ellington 1899–1984
The Henderson Stomp	Fletcher Henderson 1897–1952
The Mooch	Duke Ellington
Black and Tan Fantasy	Duke Ellington
Maryland, My Maryland	Traditional

BIOGRAPHY

Tad Calcara has been principal clarinet of the Utah Symphony since 1999. He began studying piano at age five and clarinet at twelve. Mr. Calcara studied clarinet at the Manhattan School of Music, San Francisco Conservatory of Music, and the Cleveland Institute of Music. In addition, he attended summer music festivals at Tanglewood, Aspen, and the Music Academy of the West. Prior to his appointment with the Utah Symphony, he performed with the New World Symphony, Cleveland Orchestra, and the Grand Tetons Music Festival Orchestra.

On several occasions, Mr. Calcara has performed as soloist. He performed the Copland Clarinet Concerto with the New World Symphony, Utah Symphony, the Texas Festival Orchestra at Round Top (broadcast on NPR), and the Cleveland Orchestra. He has appeared several times with the Utah Symphony in performances of clarinet works with orchestra by Mozart, Artie Shaw, and Lutoslawski. In recital, he has performed for Radio France in Montpellier, and in the spring of 1999, the first ever New World Symphony Honors Concert.

When not performing with the Utah Symphony he can be heard playing chamber music in and around Salt Lake City, or leading his sixteen-piece New Deal Swing Big Band, which specializes in classic Jazz & Swing Music from the 1930s and 40s. His performances with New Deal Swing have included concerts with the Utah Symphony, Salt Lake Jazz Festival, and centennial tributes to Benny Goodman and Artie Shaw. He has also performed with Big Band legends Franz Jackson (former member of the Fletcher Henderson and Fats Waller bands) and the sole surviving member of the Duke Ellington Orchestra, vocalist Herb Jeffries.

BYU Jazz Legacy Dixieland Band

Spencer Danielson, *clarinet*
Emma Harris, *clarinet and saxophones*
Kody Euteneier, *trumpet*
Joshua Palmer, *trombone and vocals*
Tucker Smith, *piano and clarinet*
Eric Christensen, *banjo and guitar*
Adam Peeler, *bass*
Braeden Flint, *drums*
Joseph Palmer, *guest trumpet*
Victoria Vergara, *guest trumpet*

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14	$	BYU Philharmonic
15	$	Evening of Percussion
18		String Chamber Night
18	$	University Chorale

BYUarts

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Alicia Fairbanks
Mezzo-Soprano

Haley Slade
Soprano

in Junior Recital

Students of Diane Reich

with

Debbie Robertson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:00 p.m.
24 March 2017
Auditorium
Museum of Art

PROGRAM

Sound the Trumpet + •	Henry Purcell 1659–1695
Belle rose porporine +	Giulio Caccini 1551–1618
Bist du bei mir +	Gottfried Heinrich Stölzel 1690–1749
Chanson triste •	Henri Duparc 1848–1933
La fée aux chansons •	Gabriel Fauré 1845–1924
Sérénade du Zanetto + Crepuscule + Sérénade +	Jules Massenet 1842–1912 Charles Gounod 1818–1893
Allerseelen •	Richard Strauss 1864–1949
Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte •	Wolfgang Amadeus Mozart 1756–1791
Skylark and Nightingale +	John Ireland 1879–1962
If I... +	Lori Laitman b. 1955
Ching-a-Ring Chaw +	Aaron Copland 1900–1990

Performed by Alicia Fairbanks +
Performed by Haley Slade •

Intorno all'idol mio •	Antonio Cesti 1623–1669
Volta la terrea, from *Un ballo in maschera* •	Giuseppe Verdi 1813–1901
Almen se non poss'io +	Vincenzo Bellini 1801–1835
Wer hat dies Liedlein erdacht +	Gustav Mahler 1860–1911
God Made a Little Gentian •	Henry Mollicone b.1946
Spring •	Dominick Argento b.1927
Summertime, from *Porgy and Bess* •	George Gershwin 1898–1937
Anything You Can Do, from *Annie Get Your Gun* + •	Irving Berlin 1888–1989

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BYUarts This musical event is the 128th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Deseret Piano Trio

Monte Belknap, *violin*

Michelle Kesler, *cello*

Stephen Beus, *piano*

7:30 p.m.
24 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Trio in G Minor, op. 17 — Clara Schumann 1819–1896

- Allegro moderato
- Scherzo and trio
- Andante
- Allegretto

INTERMISSION

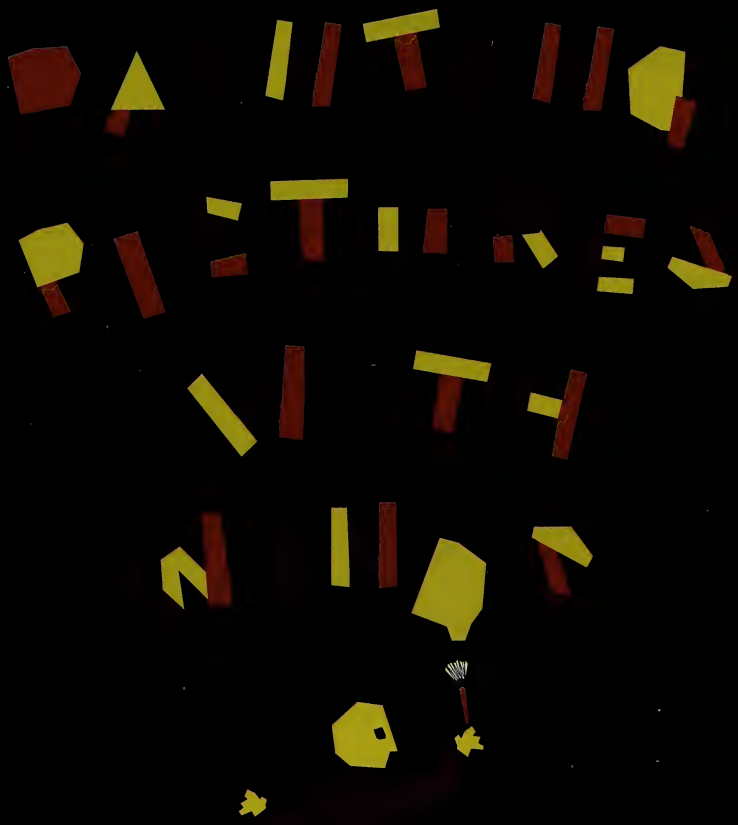
Piano Trio in C Minor, op. 66 — Felix Mendelssohn 1809–1847

- Allegro energico e con fuoco
- Andante espressivo
- Scherzo: Molto allegro quasi presto
- Finale: Allegro appassionato

BYUarts

This musical event is the 123rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BYU SCHOOL OF MUSIC



BEVERLEY TAYLOR SORENSON

CONDUCTED BY DONALD PETERSON

11 AM, SATURDAY, MARCH 25, 2017

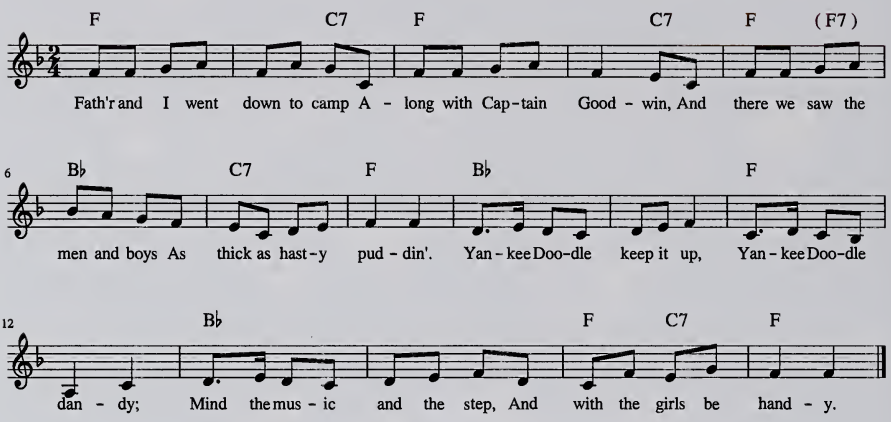
BYUarts

BYUARTS.COM

Yankee Doodling

Can you sing the song "Yankee Doodle?"

Follow the words with your finger as you sing along:



Count how many time you hear the "Yankee Doodle" melody.

Draw a feather in the cap for every time the band played the "Yankee Doodle" melody.

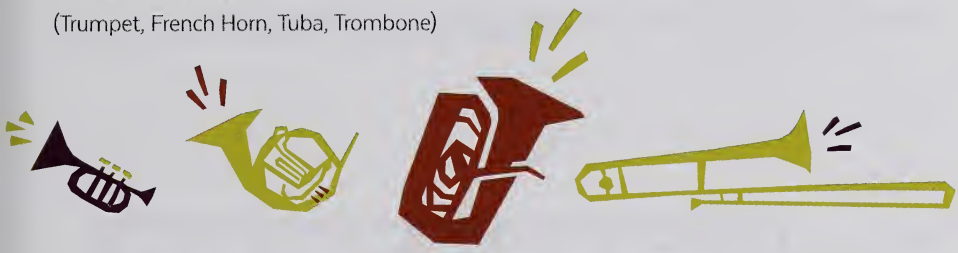
Family Portraits

The Instruments of the Wind Symphony

The Wind Symphony is made up of the following instruments and their families:

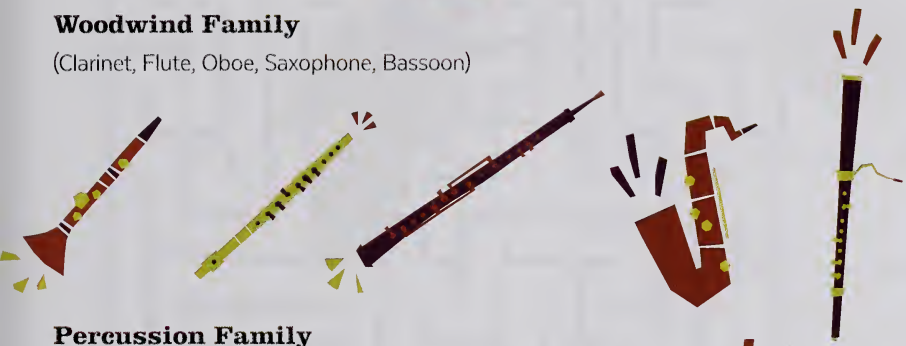
Brass Family

(Trumpet, French Horn, Tuba, Trombone)



Woodwind Family

(Clarinet, Flute, Oboe, Saxophone, Bassoon)



Percussion Family

(Timpani, Bass Drum, Cymbal, Marimba)

"YANKEE DOODLE" CHILDREN'S BOOKS:

Gingrich, Calista. (2013). *Yankee Doodle Dandy (Ellis The Elephant)*. Regnery Kids.
Chalk, Gary. (1993). *Yankee Doodle*. DK Children.
Kellogg, Steven. (1996). *Yankee Doodle*. Aladdin Paperbacks
Hoberman, Mary Ann. (2006). *Yankee Doodle (Sing-Along Stories)*. L. B. Books.
Angleberger, Tom. (2013). *Crankee Doodle*. Clarion Books.
Goodnow, Patti. (2002). *Yankee Doodle (Sing And Read Storybook)*. Scholastic Inc.

The Fly (La Mosca)

The piece The Fly (La Mosca) was composed by Óscar Navarro, a composer from Spain. La Mosca means "the fly" in Spanish.

As you listen to the music, think of words that begin with each of the letters of La Mosca. Perhaps describe the moods, emotions and style of the piece. Then illustrate the page with the images that come to mind as you listen to this imaginative piece of music.

L _____

A _____

M _____

O _____

S _____

C _____

A _____

CHILDREN'S BOOKS ABOUT A FLY:

Aylesworth, Jim. (1995). *Old Black Fly*. Henry Holt & Co.
Adams, Pam. (2003). *There was an Old Lady Who Swallowed a Fly*. Child's Play International.
Gollub, Matthew. (2000). *The Jazz Fly*. Tortuga.
Howitt, Mary. (2002). *The Spider and the Fly*. Simon & Schuster Books for Young Readers.

Fly Maze

Oh no! A fly is on the loose in the band!

Listen carefully as he flies around. See if you can hear the sound of the fly swatter (the slapstick) swatting at the fly.

Help the fly find his way back outside.

Featured Artist: John Williams

John Williams

A famous composer who writes scores for T.V. shows, movies, concerts, and sporting events.

Born in 1932 in **QUEENS**, New York

Mr. Williams originally wanted to be a concert pianist, but he became fascinated with movie **SCORES** as he grew older.

In the 1950s, Mr. Williams started composing for TV shows, including Gilligan's **ISLAND**.

He composed the best-selling instrumental single of all times: "Main Title From **STAR** Wars."

Mr. Williams has many awards, including 5 Oscars and 18 Grammies, and was inducted into the American Classical Hall of **FAME**.

Mr. Williams is the best-known **CONTEMPORARY** American composer.

Mr. Williams wrote or conducted the orchestra for at least four **OLYMPIC** games.

Circle the movies you have seen for which Mr. Williams wrote the score. Which is your favorite?

STAR WARS | INDIANA JONES | E.T. THE EXTRA-TERRESTRIAL | Harry Potter | SUPERMAN

Crossword

Fill in the missing word for each fact about John Williams.

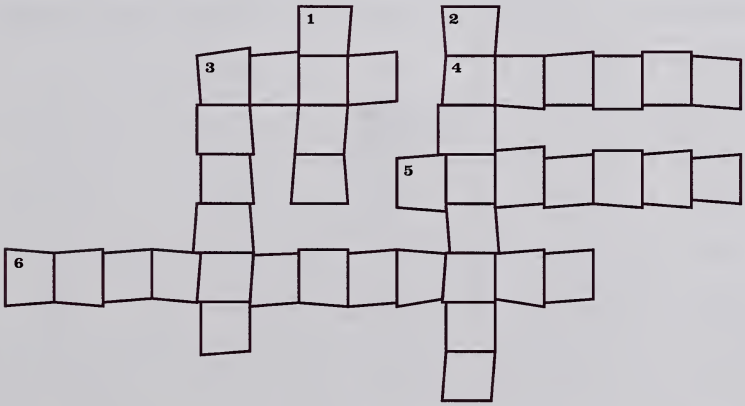
Then complete the puzzle below. (HINT: See page 6 for answer options).

Down

1. Inducted into the American Classical Hall of ___ ___ ___ ___ .
2. John ___ ___ ___ ___ ___ ___ ___ ___ .
3. Became fascinated with movie ___ ___ ___ ___ ___ ___ .

Across

3. Composed the best-selling instrumental single: "Main Title From ___ ___ ___ ___ Wars.
4. Composed for the TV show Gilligan's ___ ___ ___ ___ ___ ___ .
5. Composed and conducted for at least four ___ ___ ___ ___ ___ ___ ___ games.
6. The best-known ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ American composer.



ANSWERS: DOWN: 1. FAME, 2. WILLIAMS, 3. SCORES
ACROSS: 3. STAR , 4. ISLAND, 5. OLYMPIC, 6. CONTEMPORARY

Dazzling Dynamics

Dynamics

Dynamic markings indicate the "louds" and "softs" in music. From softest to loudest, they are:

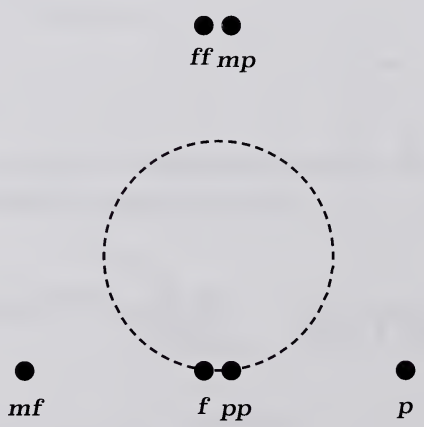
pp	*p*	*mp*	*mf*	*f*	*ff*
pianissimo (very soft)	piano (soft)	mezzo piano (medium soft)	mezzo forte (medium loud)	forte (loud)	fortissimo (very loud)

Trace each dynamic marking below

pp *p* *mp* *mp* *f* *ff*

Connect the Dots

Create the Deathly Hollows symbol from Harry Potter by connecting the dynamic markings from the softest to the loudest.



March to the Music

Star Wars Imperial March

Tap Darth Vader's footprints below as you listen to the Imperial March.

Brass to Gold: A Quidditch Match

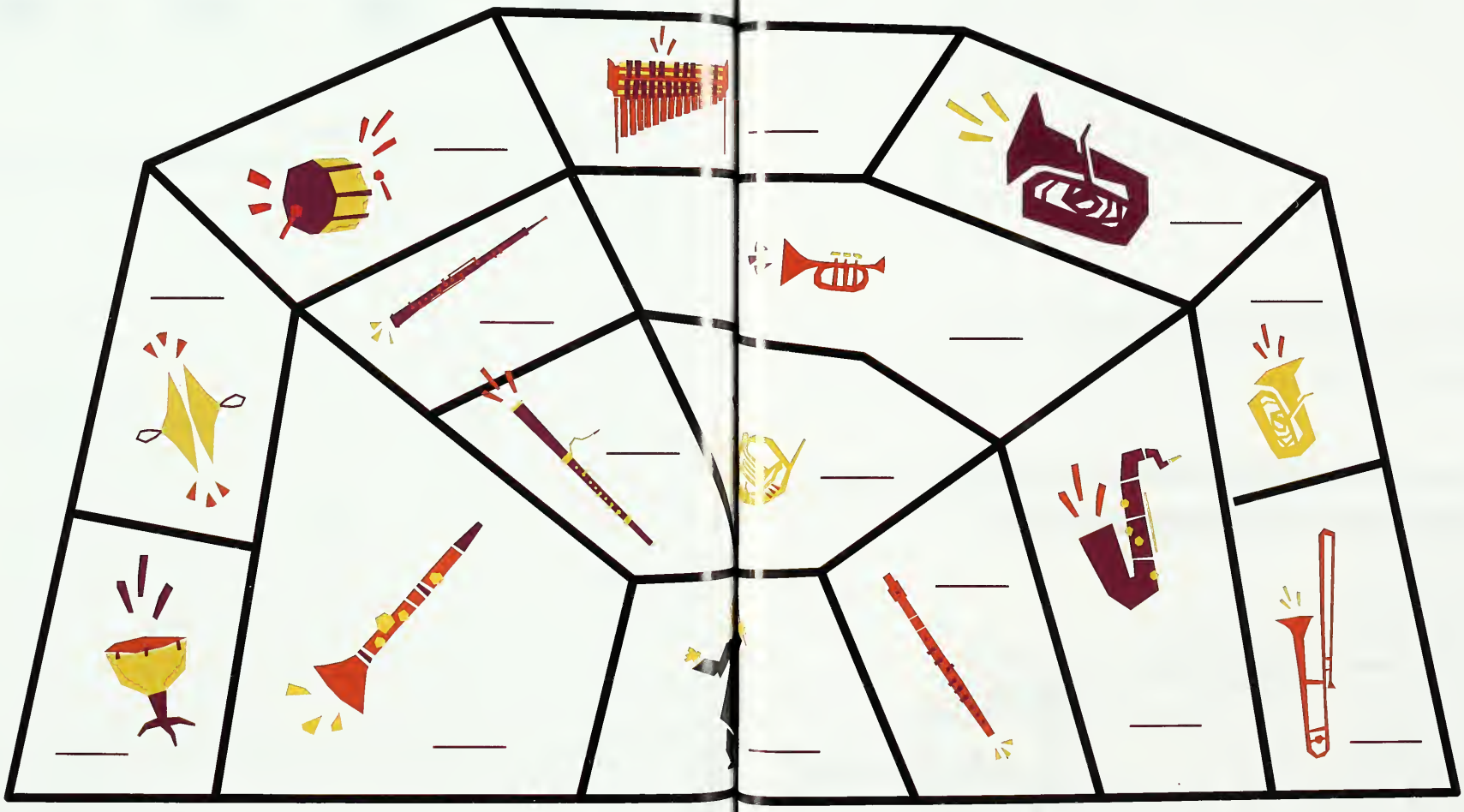
Harry is riding his broom in a Quidditch match. He spotted the golden snitch! Help him catch it by coloring in the boxes containing the names of brass instruments. We did the first three for you!

Trumpet	Oboe	Violin	Flute	Piccolo
Trombone	**Tuba**	French Horn	Bassoon	Flute
Saxophone	Piano	Tuba	Trumpet	Clarinet
Viola	String Bass	Oboe	French Horn	Viola
String Bass	French Horn	Trumpet	Trombone	Saxophone
Clarinet	Tuba	Viola	Flute	Oboe
Flute	Trumpet	Tuba	Cello	Violin
Oboe	Guitar	French Horn	Trombone	Bassoon
Piccolo	Cello	Viola	Trumpet	Tuba

A Musical Palette

Just like and artist uses a palette of different colored paints, a composer has different instruments to choose from that each have a unique sound. Pictured below are the instruments that you would find in a wind symphony. First write the letter name of each instrument from the instrument key in the blank next to it's picture. Then color each section of the wind symphony in the following way: Color the brass section yellow, the woodwind section blue, and the percussion section red.

A. Bassoon
B. Timpani
C. Saxophone
D. Trumpet
E. Snare Drum
F. Trombone
G. Tuba
H. Marimba
I. Flute
J. Oboe
K. Cymbals
L. Conductor
M. Clarinet
N. French Horn
O. Euphonium



The Program

Yankee Doodling Overture: Daniel Kallman
The Fly (La Mosca): Oscar Navarro
Harry's Wondrous World: John Williams arr. Paul Lavender
Star Wars Triology: John Williams arr. Donald Hunsberger
Imperial March
Star War's Main Theme

Future Beverley Taylor Sorenson Family Concerts

Thank you for attending this year's season of Family Concerts. Please visit our website over the summer to learn more about next year's season! Visit byuarts.com

Attention Preschoolers!

The BYU Young Musicians Academy is a series of weekly music classes for preschool children and their parents. The program runs from **September 2017–March 2018**, and offers the following classes on Saturday mornings:

- Parent/Toddler (20 months–2-year-olds)
- Music Explorers (3-year-olds)
- Music Makers (4 & 5-year-olds)

Online registration will begin April 2017. To learn more and register, visit **childrensmusic.byu.edu**

Young Musicians Academy
BRIGHAM YOUNG UNIVERSITY

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ellen Battenfield
Soprano

Elizabeth Thompson
Mezzo-soprano

Jacob Hasler
Baritone

in Recital

Students of Michele Scott and Melinda Ammons

with

Hyrum Arnesen, *piano*
CJ Madsen, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Education

12:00 p.m.
25 March 2017
Auditorium
Museum of Art

PROGRAM

Del cabello más sutil — Fernando Obradors 1897–1945

Die Lotusblume — Robert Schumann 1810–1856

Silent Noon — Ralph Vaughan Williams 1872–1958

Jacob Hasler
CJ Madsen, *piano*

Affè, mi fate ridere — Francesco Cavalli 1602–1676

Gesang Weyla's — Hugo Wolf 1860–1903

Widmung — Robert Schumann 1810–1856

Ellen Battenfield
Hyrum Arnesen, *piano*

Holiday Song — William Schuman 1910–1992

Der Tod und das Mädchen — Franz Schubert 1797–1828

L'allegro — Marietta Brambilla 1807–1865

Elizabeth Thompson
Hyrum Arnesen, *piano*

Some Enchanted Evening, from *South Pacific* — Richard Rodgers 1902–1979

Quel galant m'est comparable? — Maurice Ravel 1875–1938

Tout gai!

O del mio amato ben — Stefano Donaudy 1879–1925

Jacob Hasler
CJ Madsen, *piano*

Mandoline — Claude Debussy, 1862–1918

Si mes vers avaient des ailes — Reynaldo Hahn, 1875–1947

Cabin — Paul Bowles, 1910–1999

Ellen Battenfield
Hyrum Arnesen, *piano*

Beau soir — Claude Debussy, 1862–1918

La statue de bronze — Erik Satie, 1866–1925
Je te veux

Elizabeth Thompson
Hyrum Arnesen, *piano*

Weepin' Mary — David Fletcher, b. 1958

A Cradle Carol — Dan Forrest, b. 1978

Jacob Hasler
CJ Madsen, *piano*

Summertime, from *Porgy and Bess* — George Gershwin, 1898–1937
By Strauss

Ellen Battenfield
Hyrum Arnesen, *piano*

Taylor the Latte Boy — Marcy Heisler, b. 1967; Zina Goldrich, b. 1964

Elizabeth Thompson
Hyrum Arnesen, *piano*

Flight — Craig Carnelia, b. 1949
Arr. Michael Rafter

Ellen Battenfield
Elizabeth Thompson
Hyrum Arnesen, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Hannah Cope Johnson

Harp

in Senior Recital

Student of Nicole Brady

with

Catherine Winters, *flute*
Spencer Danielson, *clarinet*
Adam Woodward , *violin*
Adrienne Williams, *violin*
Hana Giauque, *viola*
Max Olivier, *cello*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

12:00 p.m.
25 March 2017
Auditorium
Karl G. Maeser Building

PROGRAM

Granada	Agustin Lara 1897–1970 Arr. Carlos Salzedo
Ballade	Carlos Salzedo 1885–1961
Vltava (The Moldau) Trans. Hans Trnecek	Bedrich Smetana 1824–1884

INTERMISSION

Spiders The Dancing White Lady The Red-Backed Spider The Black Widow Tarantula	Paul Patterson b. 1947
Impromptu, op. 28, no. 3	Hugo Reinhold 1854–1935 Arr. Elizabeth Hainen
Introduction and Allegro	Maurice Ravel 1875–1937

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Harp Solo and Ensemble Concert

Anamae Anderson, *director*

Nicole Brady, *professor*

3:00 p.m.
25 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Légende, d'après les Elfes de Leconte de Lisle — Henriette Renié
1875–1956

Kinsey McNevin

Sonata in C Major, Hob.XVI: 35 — Franz Josef Haydn
Allegro con brio — 1732–1809

Mischael Staples

Étude de Concert — Felix Godefroid
1818–1897

Savannah Smith

La Mer — Charles Trenet
1913–2001
arr. BYU Harp Ensemble

Emily Brown, Kristen Denney,
Elizabeth Nelson, McKayla Sundberg

Variations on Lavender's Blue — arr. BYU Harp Ensemble

Mikela Hoffman, Lauren Hopkinson,
Rebekkah Lundberg, Alexandria Sorensen

Fantaisie sur un thème de Haydn — Marcel Grandjany
1891–1975

Clarissa Cashmore

PROGRAM

Sonata for Harp — Nicolas Flagello
Maestoso quasi Allegro — 1928–1994

Lethicia Caravello

Milonga de mis amores — Pedro Laurenz
1902–1972
arr. Pablo Motta

Emily Brown, Kristen Denney,
Mikela Hoffman, Elizabeth Nelson,
Alexandria Sorensen, McKayla Sundberg

Toward the Sun — Andres Izmaylov
b. 1974

Emily Brown, Kristen Denney,
Mikela Hoffman, Lauren Hopkinson,
Rebekkah Lundberg, Alexandria Sorensen

African Reflections — Monika Stadler
b. 1963

Emily Brown, Kristen Denney,
Mikela Hoffman, Lauren Hopkinson,
Rebekkah Lundberg, Elizabeth Nelson,
Alexandria Sorensen, McKayla Sundberg

BYUarts This musical event is the 131st performance sponsored by the BYU School of Music for the 2016–2017 season.

FEBRUARY

7	$	Jazz Voices and Jazz Ensemble
9	$	Winter Choirfest
10	$	BYU Philharmonic
11		Family Concert Series: Baroque Ensemble, "Baroque Jam Session"
11		Faculty Recital: Jaren Hinckley, *clarinet*
16 +	$	Young Ambassadors: *Welcome Home*
22 +	$	Opera Scenes
28	$	Symphonic Band

MARCH

2		Faculty Recital: Q'd Up
2	$	BYU Baroque Ensemble
2	$	Wind Symphony
3 +	$	Broadway Revue
3		Guest Artist: Anne La Berge, *composer* and *flute*
3 +	$	Jazz Festival with Synthesis
7	$	Folk Music Ensemble
7	$	BYU Philharmonic: Evening of Concertos
9		Guest Artist: Rebecca Wascoe, *soprano*
9	$	Symphony Orchestra Evening of Concertos
10	$	Chamber Orchestra
10		Faculty Recital: Orpheus Winds
15	$	Jazz Ensemble
21		Group for New Music
22		Saxophone Chamber Night
22		Trombone Choir
23		Jazz Legacy Dixieland Band
24		Flute Choir
24		Faculty Recital: Deseret Piano Trio

MARCH

25		Family Concert Series: Wind Symphony, "Painting Pictures with Winds"
25		Harp Solo and Ensemble
28		Jazz Combos Night
29	$	Symphony Orchestra
30	$	Jazz Voices
30	$	Symphonic Band
31	$	BYU Women's Chorus

APRIL

4		Brass Chamber Night
4		Group for New Music: Student Edition
4	$	University Bands
5		Evening with the Opera Chorus
7		Jazz Lab Band
7	$	BYU Singers and Concert Choir
8	$	University Orchestra and University Strings
8	$	Wind Symphony
11	$	BRAVO! Lea Salonga with BYU Chamber Orchestra
12		Songwriters Showcase
12	$	Synthesis
13 +	$	BFA New York Showcase
13	$	BYU Men's Chorus
13		Woodwind Chamber Night
14	$	BYU Philharmonic
15	$	Evening of Percussion
18		String Chamber Night
18	$	University Chorale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Lorenzo Verde, *guitar*

with

Tyler Downs, *guitar*

Jorge Gomez, *guitar*

Forrest Burton, *guitar*

Christian Peper, *guitar*

3:00 p.m.
25 March 2017
BYU Museum of Art

PROGRAM

Solo Guitar

Natalia	Antonio Lauro 1917–1986
Abide with Me; 'Tis Eventide	Harrison Millard 1830–1895 arr. Lawrence Green
Brightly Beams Our Father's Mercy	George F. Root 1820–1895 arr. Lawrence Green
Lucy in the Sky with Diamonds	John Lennon, Paul McCartney 1940–1980; b. 1942 arr. Lawrence Green
In My Life	John Lennon, Sir Paul McCartney arr. Lawrence Green
Danza Brasilera	Jorge Morel b. 1931
Farewell to Stromness	Peter Maxwell-Davies b. 1934
Cinq Preludes No. 5 in D Major No. 2 in E Major	Heitor Villa-Lobos 1887–1959

PROGRAM

Madroños — Federico Moreno Torroba, 1891–1982

El sombrero de tres picos
Danza del molinero — Manuel de Falla, 1876–1946, arr. Lawrence Green

Guitar Ensemble

El Roble (Spanish folk song) — arr. Jan-Olof Eriksson

Sevillanas (Andalusian folk dance) — arr. Jan-Olof Eriksson

Concerto, RV 532 — Antonio Vivaldi, 1678–1741
- Allegro
- Andante
- Allegro

Seguidilla — Isaac Albeniz, 1860–1909, arr. Mary Jo Disler

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18		String Chamber Night
18	$	University Chorale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Michael Skidmore

Trombone

in Senior Recital

Student of Will Kimball

with

Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
25 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Blue Wolf for Unaccompanied Trombone — Brad Edwards, b. 1963

Concerto for Alto Trombone and Strings — Johann Georg Albrechtsberger, 1736–1809
- Allegro moderato

Concerto in One Movement for Bass Trombone and Piano — Alexey Lebedev, 1924–1993

INTERMISSION

Trombone Institute of Technology — Michael Davis, b. 1961

Sadie Smith, *Bass Trombone*

Concerto for Trombone and Orchestra — Gordon Jacob, 1895–1984
- Maestoso
- Adagio molto
- Alla marcia vivace

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

David Price
Violin

in Senior Recital

Student of Alexander Woods

with

Forrest Howell, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
25 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Nocturne — Lili Boulanger, 1893–1918

Partita no. 2, BWV 1004 — Johann Sebastian Bach, 1685–1750
- Chaconne

INTERMISSION

Fratres — Arvo Pärt, b. 1935

Violin Sonata in G minor (Devil's Trill) — Giuseppe Tartini, 1692–1770, Arr. Fritz Kreisler
- Larghetto affetuoso
- Allegro (Tempo giusto)
- Andante-Allegro

BYUarts This musical event is the 130th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Jazz Combo Night

Ray Smith, *coordinator*

Jay Lawrence, *director*

Kristen Bromley, *director*

7:30 p.m.
28 March2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Summertime — George Gershwin, 1898–1937, arr. Joseph Palmer

Speak Low — Kurt Weill, 1900–1950, arr. Danny Burt

MW Noon Combo
Taylor Broadbent, *saxophone/flute*
Daniel Burt, *trombone*
Joseph Palmer, *trumpet*
Tessa Hadley, *vocals*
Jorge Murcia, *guitar*
Sam Hererra, *piano*
Grant Taylor, *percussion*
Justin Roberts, *percussion*
Seth Ringger, *percussion*

Claire de Lune — Kamasi Washington, b. 1981

Blame It On the Boogie — The Jackson 5, 1978

TTh 3:00 Combo
Spencer Walgren, *saxophone*
Rachel Egan, *saxophone*
Sam Evans, *trumpet*
Kate Gabbitas, *vocals/trumpet*
Joseph Palmer, *piano*
Mitchell Tousley, *guitarist*
Raymundo Yazzie, *bass*
Mitch Romney, *drums*

Sing a Song of Song — Kenny Garrett, b. 1960

Evelyn's Jazz — Clark Keele & Andrew Larsen

PROGRAM

TTh 4:00 Combo

Clark Keele, *saxophone*
Zach Williams, *saxophone*
Amy Jamison, *flute*
Evan Jones, *trumpet*
Emily Hoskins, *piano*
Dan Ankenman, *guitar*
Andrew Larsen, *bass*
Seth Ringger, *drums*

El Yunque	Lucas Deal
Hot Coals	Scott Cooper
Eyes Quite Blue	Brigitta Teuscher

MW 11 Combo

Lucas Deal, *saxophone*
Skyler Smith, *trumpet*
Josh Palmer, *trombone*
Brigitta Teuscher, *vocals*
David Reynolds, *guitar*
Scott Cooper, *piano*
Kelly Oja, *bass*
Amy Giulian, *drums*

Sly	Herbie Hancock
Human Nature	Michael Jackson

TTh Noon Combo

Emily Brown, *saxophone*
Henrik Osthed, *saxophone*
David Allen, *trombone*
Joseph Butcher, *piano*
Ethan Hemsley, *bass*
Austin Taylor, *drums*
Jake Smith, *drums*

FEBRUARY

7	$	Jazz Voices and Jazz Ensemble
9	$	Winter Choirfest
10	$	BYU Philharmonic
11		Family Concert Series: Baroque Ensemble, "Baroque Jam Session"
11		Faculty Recital: Jaren Hinckley, *clarinet*
16 +	$	Young Ambassadors: *Welcome Home*
22 +	$	Opera Scenes
28	$	Symphonic Band

MARCH

25		Family Concert Series: Wind Symphony, "Painting Pictures with Winds"
25		Harp Solo and Ensemble
28		Jazz Combos Night
29	$	Symphony Orchestra
30	$	Jazz Voices
30	$	Symphonic Band
31	$	BYU Women's Chorus

MARCH

2		Faculty Recital: Q'd Up
2	$	BYU Baroque Ensemble
2	$	Wind Symphony
3 +	$	Broadway Revue
3		Guest Artist: Anne La Berge, *composer* and *flute*
3 +	$	Jazz Festival with Synthesis
7	$	Folk Music Ensemble
7	$	BYU Philharmonic: Evening of Concertos
9		Guest Artist: Rebecca Wascoe, *soprano*
9	$	Symphony Orchestra Evening of Concertos
10	$	Chamber Orchestra
10		Faculty Recital: Orpheus Winds
15	$	Jazz Ensemble
21		Group for New Music
22		Saxophone Chamber Night
22		Trombone Choir
23		Jazz Legacy Dixieland Band
24		Flute Choir
24		Faculty Recital: Deseret Piano Trio

APRIL

4		Brass Chamber Night
4		Group for New Music: Student Edition
4	$	University Bands
5		Evening with the Opera Chorus
7		Jazz Lab Band
7	$	BYU Singers and Concert Choir
8	$	University Orchestra and University Strings
8	$	Wind Symphony
11	$	BRAVO! Lea Salonga with BYU Chamber Orchestra
12		Songwriters Showcase
12	$	Synthesis
13 +	$	BFA New York Showcase
13	$	BYU Men's Chorus
13		Woodwind Chamber Night
14	$	BYU Philharmonic
15	$	Evening of Percussion
18		String Chamber Night
18	$	University Chorale

BYUarts This musical event is the 132nd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Symphony Orchestra

Christian Smith, *conductor*

7:30 p.m.
29 March 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Overture to La Forza del Destino — Giuseppe Verdi, 1813–1901

Eight Russian Folk Songs, op. 58 — Anitol Liadov, 1855–1914
- Religious Chant
- Christmas Carol
- Plaintive Song
- Humorous Song
- Legend of the Birds
- Cradle Song
- Round Dance
- Village Dance

Arise from the Dust — Caleb Cuzner

INTERMISSION

Lieutenant Kijé Suite, op. 60 — Sergei Prokofiev, 1891–1953
- The Birth of Kijé
- Romance
- Kijé's Wedding
- Troïka
- The Burial of Kijé

BYUarts

This musical event is the 134th performance sponsored by the BYU School of Music for the 2016–2017 season.

BYU SYMPHONIC ORCHESTRA

VIOLIN I
Gretchen Maxwell*
George Major
Jacob Ward
Lydia Phillips
Devyn Hansen
Brooklyn Edwards
Megan Modersitzki
Alyssa Gates
Jonathan Hooper
Emily Beutler
Shannon McConaghie
Rachel Batty
Scarlet Peterson
Jackie Pena
Leslie Neville
Grace VanDenBerghe

VIOLIN II
Emma Hald*
Kaitlyn Beard
Nicolle Wardle
Cassandra Brady
Nathan Holt
Hannah Sybrowsky
AnnaMarie Manwaring
Ben Laudie
Jalene Keliiliki
Rebecca Strong
Kieren Smith
Steven Glenn
Stefanie Shepley
Lila Evans

VIOLA
Suzanne Ostler*
David Gunther
Jonathan Schroeder
Jalen Morgan
Joseph Gibbons
Katie Pattillo
Katie Cole
Madelyn Bell

CELLO
Taylor Boyack*
Spencer Fairwell
Nate Williams
Steven McLain
Christian VanDenBerghe
Christopher Reil
Taylor Robbins
Mariah Metzger
Austin Pena
Sara Patterson
Trevor Smith
Luke Wilder
Nina Anderson
Katelyn Simonson
Maggie Gunn
Ben Ferry

BASS
Thomas Britt*
Adam Peeler
Sariah Keller
Britney Dodson
Rachel Hakes

HARP
Clarissa Cashmore*
Savannah Smith

FLUTE
Katie Greenwell*
Kaitlin Landen

PICCOLO
Annie Farnbach

OBOE
Charlotte Harrison *
Sarah Hamblin

ENGLISH HORN
Sharanne Jensen

CLARINET
Ammon Wynn*
Jacob O'Bryant

TENOR SAXOPHONE
Spencer Walgren

BASSOON
Madeline Wickard*
Rachel Cheney*

HORN
Joel Hyer*
Roy Dawson
Natalie Bryson
Simon McBride

TRUMPET
Brandon Burkhardt*
Rebecca Jackson
Amy Johnson

TROMBONE
Jared Neeley*
Zachary Felix

BASS TROMBONE
Caleb Cuzner

TUBA
Jared Hollingworth

PERCUSSION
Braeden Flint*
Peter Fullmer
Austin Taylor
Chris Clegg

CELESTE
Hannah Sybrowsky

PIANO
Hannah Sybrowsky

*Principal

BROADWAY: NOW

Lea Salonga

[PHILIPPINES]

BYU Chamber Orchestra

Kory Katseanes, *conductor*

BROADWAY STAR AND DISNEY PRINCESS

The Tony Award-winning Broadway star of *Les Misérables*, *Miss Saigon*, and *Allegiance*; celebrity TV coach of *The Voice of the Philippines*; and singing voice of Disney princesses Jasmine and Mulan makes a much-anticipated return to Provo for a grand night of standards and show tunes in concert with the 35-piece BYU Chamber Orchestra.

Tuesday, April 11, 7:30 p.m.

de Jong Concert Hall

ON SALE MARCH 5

BRAVO! BRIGHAM YOUNG UNIVERSITY

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Jazz Voices

7:30 p.m.
30 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Message From Humans — Jorge Esteban Murcia Gomez
Sam Herrera, Jorge Murcia,
Amy Guillian, *soloists*

Open Invitation — Darmon Meader and Lauren Kinhan
Anna Slezak, Jarom Hansen,
Jorge Murcia, Rebecca Sumsion, *soloists*

Lullaby of Birdland — George David Weiss and George Shearing
arr. Paris Rutherford
Alastair Sheuermann, Mallory Wynne, *soloists*

Alfie — Hal David and Burt Bacharach
arr. Mallory Wynne
Kate Gabbitas, Erica Peterson,
Sam Herrera, *soloists*

Nocturnal — Hildegunn Gjedrem
arr. Emmaline Sanders
Mallory Wynne, KC Boyce,
Sam Herrera, *soloists*

INTERMISSION

Nakamarra — Hiatus Kaiyote
arr. Tanner Linton
Anna Slezak, Joshua Palmer, *soloists*

Tiempo — Pamela Rodríguez
arr. Tanner Linton
Rebecca Sumsion, Jarom Hansen,
Jorge Murcia, *soloists*

Art's Groove — Steve Allee
trans. Jennifer Barnes
KC Boyce, Kate Gabbitas, Micah Wood,

PROGRAM

Emmaline Sanders, Sam Herrera, Jorge Murcia,
Joshua Palmer, Amy Giullian, *soloists*

Come, Thou Fount of Every Blessing/ — Robert Robinson
Dearest Children, God is Near You — arr. Jarom Hansen

African Skies — Michael Brecker
arr. Gary Eckert

Henrik Östhed, *soloist*

BYU Jazz Voices

Mallory Wynne
Blackwood, NJ

Alastair Scheuermann
Eden, UT

Emmaline Sanders
Heber, UT

Jarom Hansen
West Point, UT

Erica Peterson
Mesa, AZ

Tanner Linton
Clinton, UT

Anna Slezak
St. Louis, MO

Micah Wood
Pleasant View, UT

Kate Gabbitas
Springville, UT

KC Boyce
Folsom, CA

Rebecca Sumsion
Kaysville, UT

Sam Herrera, *piano*
Provo, UT

Jorge Murcia, *guitar*
Bogota, Colombia

Joshua Palmer, *bass*
Enoch, UT

Amy Giullian, *drums*
Bozeman, MT

Joseph Palmer, *trumpet*
Enoch, UT

Henrik Östhed, *tenor saxophone*
Meridian, ID

David Allen, *trombone*
Albany, OR

Ryan Schade, *congas*
Lindon, UT

BYUarts This musical event is the 135th performance sponsored by the BYU School of Music for the 2016–2017 season.

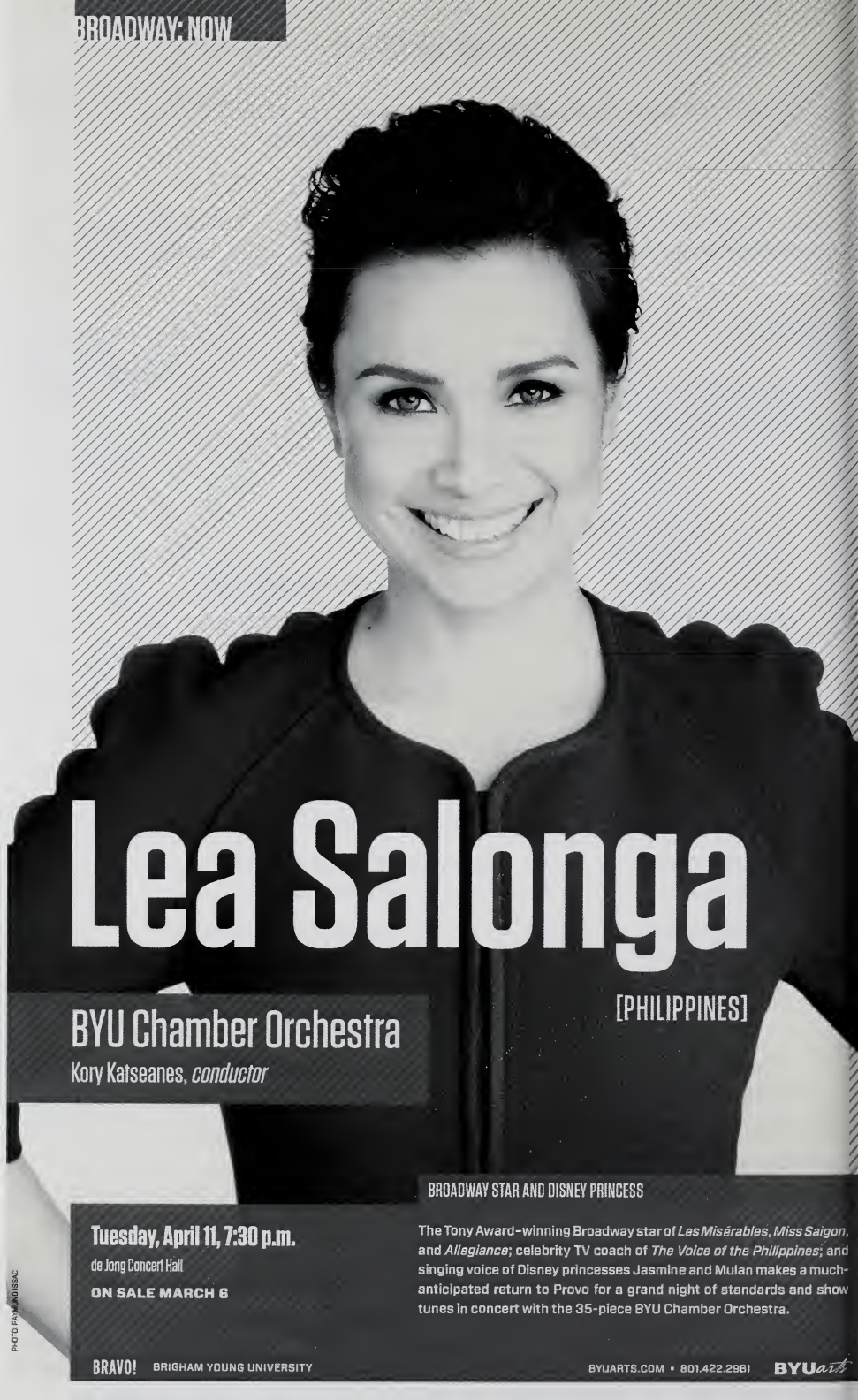

PHOTO: RAYMUND ISAAC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Tributes and Escapades

BYU Symphonic Band

Kirt Saville, *conductor*

7:30 p.m.
30 March 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Florentiner March "Grande Marcia Italiana"	Julius Fucik 1872–1916
Concert Prelude	Ralph Hultgren b. 1953
As Shadows Fall	Kody Euteneier (senior in Music Education)
Molly on the Shore	Percy Grainger 1882–1961
A Movement for Rosa	Mark Camphouse b. 1954
Incantation and Dance	John Barnes Chance 1932–1972
Release the Hounds	Daniel Montoya Jr. b. 1978

NOTES

Florentiner March "Grande Marcia Italiana" Although most audiences remember Julius Fučik for his Entry of the Gladiators March, a recent international popularity poll indicates a preference for his Florentiner March. The length and content of this march lead the listener to suspect that, like Sousa with his Free Lance March, Fučik must have attempted to condense the most important material for an operetta into a march. The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to answer a (two-note) "ja-wohl!" occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

Concert Prelude. Mr. Hultgren began his professional music career as a trumpet player in 1970. He has performed with the Central Band of the Royal Australian Air Force, the Melbourne Symphony Orchestra, the Australian Brass Choir, and has worked as a freelance musician for the theatre, opera, cabaret, and recording studios. From 1979-1990, Mr. Hultgren was composer/arranger in residence for the Queensland Department of Education's Instrumental Music Program. During this time he produced 185 works for that department. His works have been

performed widely within Australia as well as internationally, including the U.S.A., Canada, Britain, France, Switzerland, Mexico, Singapore, Germany, Hong Kong, Japan, Norway, and New Zealand. Mr. Hultgren has been nominated for the prestigious "Sammy and Penguin Awards" for his television soundtracks, and has twice won the coveted "Yamaha Composer of the Year Award" for his symphonic band works. In 1998 he became the recipient of the "Citation of Excellence," the Australian Band and Orchestra Directors' Association's highest honor.

Next year the BYU Wind Symphony will tour through Australia. Mr. Hultgren has become a personal friend and contributor to the success of that tour by offering assistance to identify and establish relationships with key wind band conductors and programs in his homeland. We are deeply appreciative of his compositional talents and his kindness towards our wind band program.

As Shadows Fall. This is an original composition from Kody Euteneier, senior, in the music education program. You will hear a definite influence from Johann Sebastian Bach's *Sleepers Awake* and Edward Elgar's *Nimrod* from the Enigma Variations.

Molly on the Shore. In setting Molly on the Shore I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts. —Program Note by Percy Aldridge Grainger

A Movement for Rosa. On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950s.

The composer writes: "A Movement for Rosa, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August-November 1992. This "movement," a quasi-tone poem, contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, We Shall Overcome (foreshadowed in sections I and II by motivic fragmentation) is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society."

In his book Stride Toward Freedom, Dr Martin Luther King states, "When the history books are written in future generations, the historians will pause and say, 'There lived a great people – a black people – who injected new meaning and dignity into the veins of civilization.' This is our challenge and our responsibility." —Program Note by the Austin (Texas) Symphonic Band concert program, 7 February 2015

Incantation and Dance. The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers -- incantations are uttered in rituals of magic and the conjuring up of

spirits, evil and benign. The opening Incantation is full of mystery and expectation, wandering, unstable and without tonality. The Dance also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls -- the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

Release the Hounds. The Simpsons Episode 1F16 – "Burns' Heir" Original Air Date: April 14, 1994

Mr. Burns: "I suggest you leave immediately."

Homer: "Or what? You'll release the dogs, or the bees, or the dogs with bees in their mouths and when they bark they shoot bees at you? Well, go ahead! Do your worst!"

—Program Note by Daniel Montoya Jr.

PICCOLO
McKenna Wilson

FLUTE
Katie Greenwell*
Kaitlin Landen
Kalysha Chandler
Amanda Gilchrist
Rebecca Janelle Clark
Momo Athay

OBOE
Kayla Farnsworth*
Hannah Clawson
Lauren De La O
Amber Jensen (Eng. Horn)

CLARINET
Haylie Hyde*
Katie Nichols
Ryan Wing (Eb Clarinet)
Skyler Hill
Anders Evensen
Kate Carr
Emma Hill
Janelle Wakley
Jaron Wakley
Steven Walker
Natalie Thomas
Nathan Adamson

BASS CLARINET
Lauren Jackson*
Katie Ferguson

BASSOON
Sherry McLeod*
David Barlow

ALTO SAXOPHONE
Emma Harris*
Logan White
Brent Snyder

TENOR SAXOPHONE
Zach Williams*

BARITONE SAXOPHONE
Spencer Walgren*

HORN
Kyle Cannon*
Erin Ward
Jenna Zemenchik
Brittany Stamas

TRUMPET
Victoria Vergara*
Paige Susie
Tanner Last
Montana Miller
Shaylee Croxall
Rebecca Perry
Ryan Miller
Jacob Whitchurch

TROMBONE
Nate Campbell*
Sam Ward
Crista West
Gavin Speakman
Michael Hafen
Joseph Nygard
Jacob Cameron

EUPHONIUM
Miriam Dilts*
Elizabeth Wheeler
Mary Bishop

TUBA
Sam Clawson*
Bailey Stanley
Daniel Hutchings
Daniel Summit
Robert Elliott

PERCUSSION
McKay Johnson*
Jordan Hope
Leah Franklin
Stephen Reid

PIANO
Carmen Rogers

BYUarts This musical event is the 136th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
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presents

Laura Packer

Piano

in Sophomore Recital

Student of Stephen Beus

Required for the Bachelors of Music Degree
with an Emphasis in Performance

4:30 p.m.
31 March 2017
Auditorium
Karl G. Maeser Building

PROGRAM

Toccata and Fugue in E Minor, BWV 914	Johann Sebastian Bach 1685–1750
Twelve Variations on "Ah, vous dirai-je, Maman"	Wolfgang Amadeus Mozart 1756–1791
La fille aux cheveux de lin	Claude Debussy 1862–1918
Pavane pour une infante défunte	Maurice Ravel 1875–1937
La cathédrale engloutie	Claude Debussy 1862–1918
Conga	Miguel del Águila b. 1957

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BRIGHAM YOUNG UNIVERSITY
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Guest Artist

Rhonda Rider, *cello*

Music for Solo Cello Inspired by the Petrified Forest National Park

7:30 p.m.
31 March 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Verklaertes Holz Daybreak to Nightfall Erosion	Eric Moe b. 1954
Pari Brome Mariposa Seed Grama	Mischa Salkind-Pearl
Tapamveni Flute Player Dance Adagietto	Peter Child b. 1953
Vast Steppe	Laurie San Martin

INTERMISSION

Strands	Ian Gottlieb b. 1990
Credo petrified	Kurt Rohde b. 1966
Invisible Arc	Raven Chacon b. 1977

Originally from the Navajo Nation, **Raven Chacon** is a composer of chamber music, a performer of experimental noise music, and an installation artist. He is also a member of the Indigenous art collective Postcommodity, with whom he recently premiered the 2-mile long land art/border intervention, Repellent Fence.

Chacon's work explores sounds of acoustic handmade instruments overdriven through electric systems and the direct and indirect audio feedback responses from their interactions. Recent collaborators include Laura Ortman, ETHEL String Quartet, Bob Bellerue, John Dieterich, OVO, William Fowler Collins, Ruby Kato Attwood, Chatter Ensemble, Robert Henke, and The Living Earth Show.

As an educator, Chacon has served as composer-in-residence for the Native American Composer Apprentice Project (NACAP), teaching string quartet composition to hundreds of American Indian high-school students living on reservations in the Southwest U.S. This project was awarded the National Arts and Humanities Youth Program Award from The President's Committee on the Arts and the Humanities in 2011.

Chacon has a MFA from the California Institute of the Arts. He has presented his work in different contexts at Vancouver Art Gallery, ABC No Rio, REDCAT, Musée d'art Contemporain de Montréal, San Francisco Electronic Music Festival, Chaco Canyon, Ende Tymes Festival, 18th Biennale of Sydney, and The Kennedy Center.

Peter Child, Chair of Music and Theater Arts, Class of 1949 Professor of Music, Margaret MacVicar Faculty Fellow. Ph.D., Composition, Brandeis University. Peter Child was League of American Orchestras' "Music Alive" composer-in-residence with the Albany Symphony Orchestra and New England Philharmonic. He was born in England and has lived in the US since college.

Child's work has earned awards and commissions from the University of Southern California, Chorus pro Musica, the James Pappoutsakis Memorial Foundation, the Jebediah Foundation, Bank of America Celebrity Series, Music of Changes, the Fromm Foundation, the Harvard Musical Association, Tanglewood, WGBH Radio, East and West Artists, the New England Conservatory, League/ISCM, and the MIT Council for the Arts, as well as three Artists Fellowships from the Massachusetts Cultural Council.

Ian Gottlieb is a NY based composer and cellist whose music grapples with nostalgia, psychadelia, eclecticism, and spirituality. His music has been performed by various ensembles and artists, notably Le Nouvel Ensemble Moderne, Ensemble dal Niente, Sandbox Percussion, Triple Helix, Hilary Summers, and Antico Moderno. Recent commissions include works for Contemporaneous and cellist Rhonda Rider. Ian is an avid performer of new music and has also performed with numerous pop artists, including tours with the Trans-Siberian Orchestra and Air Traffic Controller at major venues such as the House of Blues (Los Angeles), the Coliseum (Hampton, VA), Mohegan Sun (CT), and the Verizon Arena (NH). A Los Angeles native, he holds degrees from the Yale School of Music, Boston University, and Crossroads School for the Arts and Sciences.

Eric Moe's music has been variously described as "maximal minimalism", "Rachmaninoff in hell", and "music of winning exuberance". The New York Times says recently that Moe "subversively inscribe[s] classical music into pop culture". Although the surfaces and genres are varied, his works share a concern for rhythmic propulsion and a disregard for stylistic orthodoxies. Sometimes tonal, sometimes not, harmony (generally crunchy) and melody (often angular) play privileged roles in his work.

Active as a pianist and keyboard player, Moe writes music he enjoys playing, and otherwise plays music he wishes he'd written. Mr. Moe is the Andrew W. Mellon Professor at the University of Pittsburgh, Codirector of Music on the Edge, and Director of Graduate Admissions

Violist and composer **Kurt Rohde** is a recipient of the Rome Prize, the Berlin Prize, a Guggenheim Fellowship, the Lydian String Quartet Commission Prize, and a 2015 Arts and Letters Award in Music from the American Academy of Arts and Letters. He has received commission awards from New Music USA – Commissioning Music/USA, the NEA, and the Barlow, Fromm, Hanson, and Koussevitzky Foundations. Kurt was in residence at Copland House in the Summer 2014. Recent premieres include: a pick-pocket cello concerto commissioned by the Barlow Endowment for Music Composition for cellist Michelle Kesler, an ensemble piece for NY-based ensemble mise-en, and a new work for pianist Genevieve Lee for speaker, toy piano and harpsichord commissioned by the Fromm Foundation.

A Professor of Music Composition and Theory at the University of California at Davis Department of Music, where he was co-director of the Empyrean Ensemble until 2015, Kurt is a violist with the Left Coast Chamber Ensemble, and was a member of The New Century Chamber Orchestra. Rohde was a Fellow at the Radcliffe Institute for Advanced Study. He is a graduate of the Peabody Institute at Johns Hopkins University, the Curtis Institute of Music, and SUNY Stony Brook, A native of the Hudson Valley, Kurt Rohde lives in San Francisco.

Mischa Salkind-Pearl is a Boston based composer. His music is informed by questions of humans' relationships to nature; through the musical qualities which grow from this relationship, feelings of mystery, anticipation, and the unexpected are common threads in Mischa's music. A CD of his music, I Might Be Wrong, was recorded by the Ludovico Ensemble and released in May, 2016. The Boston Globe wrote of his opera Troubled Water, premiered in September 2015 by Guerilla Opera, that "the invoked virtues, literary and musical, so fascinatingly and congruently avoid the conventionally operatic." Boston Classical Review listed Troubled Water as the Best Premiere of 2015. Mischa's works have been performed throughout the United States, Japan, Germany, and Italy, and have been featured at concert series in Boston, New York, Atlanta, San Francisco, Tokyo, Freiburg and elsewhere. He has composed for Guerilla Opera, ensemble mise-en, Chamber Cartel, Callithumpian Consort, Alea III, Transient Canvas, Dinosaur Annex, Diagenesis Duo. His music has been performed by Ensemble SurPlus, Uusinta Ensemble, Wellesley Composers Conference and SICPP. He holds a BA in Music from Skidmore College and an MM in Composition from the Boston Conservatory at Berklee. Mischa is co-founder and artistic director of the Boston area Equilibrium Concert Series. He is on the composition and theory faculty at the Boston Conservatory at Berklee and is composer-in-residence for the Ludovico Ensemble.

Laurie San Martin writes music that creates a compelling narrative by exploring the intersection between texture and line. Critics have described her music as exuberant, colorful, forthright, high octane, tumultuous, intricate, intense and rumbly. She writes concert music for chamber ensembles and orchestra but has also written for theater, dance and video. Laurie has worked with numerous ensembles including the San Francisco Contemporary Music Players, Berlin PianoPercussion, Left Coast Chamber Ensemble, eighth blackbird, SF Chamber Orchestra, the Lydian Quartet, Magnetic South Ensemble, Washington Square Contemporary Chamber Players, and others. She has received awards from the Fromm Foundation, the American Academy of Arts and Letters, League of Composers-ISCM and the International Alliance for Women in Music. Laurie holds a PhD from Brandeis University and is Professor of Music at the University of California, Davis.

Rhonda Rider, recently appointed Chair of Strings at The Boston Conservatory at Berklee, served as the cellist of the Naumburg Award winning Lydian Quartet and Triple Helix Piano Trio for over twenty years. Rider has adjudicated and served on the panels of Concert Artists Guild, Fischoff and Stulberg Competitions, American String Teachers' Association and the National Endowment for the Arts. She has been a frequent guest artist and teacher at the Asian Youth Orchestra, Green Mountain Festival, ARIA, Music from Salem and Tanglewood, Rider is heard on over 30 recordings of chamber and solo music that including numerous works written for her. www.rhondarider.com

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BYUarts This musical event is the125th performance sponsored by the BYU School of Music for the 2016–2017 season.

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Women's Chorus

Jean Applonie, *conductor*
Heidi Webb, *graduate assistant*

Anna Nielsen, *accompanist*
Deborah Robertson, *accompanist*

7:30 p.m.
31 March 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Set I

Magnificat anima mea, from *Magnificat in D* — Johann Sebastian Bach, 1685–1750

Emma Stnadford, *narrator*

The Baroque Ensemble
Alex Woods, *conductor*
Seretta Hart, David Faires, Evan Jones, *trumpet*
Rachel Christensen, Catherine Winters, *flute*
Ivy Gines, Charlotte Harrison, *oboe*
Michelle Fletcher, *bassoon*
Tyler Hall, *timpani*

Ave Regina — Josef Gabriel Rheinberger, 1839–1901

Samantha Adair, *organ*

Magnificat — Z. Randall Stroope, b. 1953

Set II

I Feel My Savior's Love — K. Newell Dayley, b. 1939, arr. Ryan Murphy

Samantha Adair, *organ*

I Know That My Redeemer Lives — Samuel Medley, 1738–1799, arr. Dan Forrest

Set III

What Child Is This? — arr. Molly Ijames

Mary Speaks — Daniel E. Gawthrop, b. 1949

Rachel Stedaman, *narrator*

Set IV

Special Guest: Lux Singers

O Tebe raduvetsia — Pavel Chesnokov, 1877–1944

Even When He Is Silent — Kim André Arnesen, b. 1980

You'll Never Walk Alone, from *Carousel* — Richard Rodgers, 1902–1979, arr. James Ray

Tundra (Video Premiere) — Ola Gjielo, b. 1978

Set V

Now Touch the Air Softly — David L. Brunner, b. 1953

Hana Suyama, *narrator*
Ivy Gines, *oboe*

Threaded with Stars — Susan LaBarr, b. 1981

Abbi Clark, *narrator*

Love's Philosophy — David N. Childs, b. 1969

Kaelin Holdaway, *narrator*

Set VI

Moon River, from *Breakfast at Tiffany's* — Henry Mancini, 1924–1994, arr. Braden Rymer

Tyler Downs, *guitar*
Jacob Khalil, *melodica*

Proud Mary — John Fogerty, b. 1945, arr. Kirby Shaw

Ethan Hemsley, *bass*
Tyler Downs, *guitar*
Brandon Chamberlain, *trumpet*
Sam Evans, *trumpet*
Rachel Egan, *tenor sax*
Pearce Nitta, *trombone*
Kameron Kavanaugh, *drums*

Dancers: Sarah Brewster, Jenny Diehl, Katie Hastings, Courtney Jenkins, Kaycee Jensen, Bekah Johnson, Emma Larsen, Tiffany Parker, Isabel Thayer, Miranda Underwood

SOPRANO I
Olivia Allred
Rebecca Anderson
Sammy Bond
Abby Booth
Kathryn Cheney
Lauren Crowley
Jessica Eddy
Brooke Erickson
Megan Garrard
Marie Hansen
Katie Hastings
Audrey Hurren
Ashton Johnson
Kristen Jones
Katrina Kunzler
Emma Larsen
Ashley Little
Shannon Magee
Emily Moore
Breanna Oliphant
Madison Seely
Eliza Smith-Driggs
Ally Smoot
Angela Stuart
Bianca Thurgood
Abby Walker
Alaina Wangsgaard
Makenna Waters
Rachel Watts
Gabrielle Whitchurch
Shayna Wiser
Abby Yingling

SOPRANO II
Trisha Arnita
Nicole Bills
Sarah Brewster
Rachel Cheadle
Anna Christensen
Kelsey Dominguez
Holly Duncan
Eliza Een
Ashley Eyre
Annie Farnbach
Jessica Fisher
Samantha Gordon
Angela Grundvig
Alanah Hafen
Caroline Hickey
Kaelin Holdaway
Gerilyn Ingalls
Aubrey Jackson
Jaycee Jensen
Jess Johansen
Katie Johnson
Alyssa Koontz
Katie Maxwell
Anna McMaster
Rosemary Merrill
Brianna Moodie
Alex Palmer
Becca Pearson
Erica Peterson
September Powell
Jane Raty
Emily Restuccia
Emily Richards
Nicolette Sam
Abby Sanders
Morgen Simonsen
Dania Sirrine
Rachel Smith
Michaela Tanne
Rachel Turner
Eva VanCott
Emily Wirick
Lizzy Wood

ALTO I
Aleesa Arnita
Savannah Ball
Beth Bergeson
Emily Briggs
Ashley Brighton
Sierra Buckley
Elizabeth Caldwell
Esther Chang
Beth Christensen
Abbi Clark
Karen Clark
Elizabeth Dallon
Jenny Diehl
Lexi Draper
Brooke Finlinson
Emily Grether
Alisa Hales
Christina Holt
Lindy Hyatt
Sarah Jenson
Bekah Johnson
Jennifer Jones
Catherine Killian
Ashlynn Kimball
Natalie Lopez
Jillian Maw
Kaylen McGuire
Amy McLean
Molly Michael
Mallory Millett
JoLynne Minnick
Emma Nisbet
Mikkia Osman
Alexa Page
Ashton Parry
Heather Perazzo
Alyssa Pinder
Brynn Pyper
Kirstin Regis
Mariah Sam
Laurel Scott
Brittney Sherwood
Aspen Stander
Isabel Thayer
Neine Tupou
Miranda Underwood
Lizzy Williams

ALTO II
Shayla Babcock
Lanie Beard
Suzanne Bikman
Courtney Black
Mogene Bodily
Lauren Bowler
Leah Brandt
Jessica Bush
Miriam Castle
Maddie Cluff
Emily Cook
Sarah Crellin
Allison Duffin
Mandy Durland
Avery Dustin
Amber Felicia
Samantha Frei
Kamille Gee
Kayla Gibson
Natalia Gimenez
Aubrey Glazier
Rachel Gunderson
Melinda Harper
Alex Holbrook
Beau Hunsaker
Alice Hyoung
Tessa Jacobs
Courtney Jenkins
Jamie Johnson
Hillary Jones
Kendra Kasel
Mary Lee
Larisa Mullen
Valerie Munoz
Emma Nilsson
Halee Olsen
Jane Parsons
Emma Petersen
Bekah Phillips
Abby Price
Stephanie Safsten
Courtney Sanders
Emma Stanford
Rachel Steadman
Hana Suyama
Elizabeth Tensmeyer
Emily Thomas
Lenise Volmer

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Isabel Thayer

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Kathryn Cheney

ACTIVITIES
Samantha Frei
Sarah Brewster

PUBLICITY
Buffy Dallon

WARDROBE
Larisa Mullen
Savannah Ball

SECTION LEADERS

SOPRANO I
Bianca Thurgood
Abigail Yingling

SOPRANO II
Tiffany Parker
Abby Sanders

ALTO I
Brooke Finlinson
Emily Briggs

ALTO II
Hillary Jones
Valerie Munoz

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Brass Chamber Night

7:30 p.m.
4 April 2017
Room 251
Tanner Building

PROGRAM

Fire in the Hole — Mark Watkins

Sextet — Gregory Kerkorian, b. 1942

The Casbah of Tetouan — Kerry Turner, b. 1960

HORN SEXTET
Andrea Manwaring
Kaden Carr
Brianna Nay
Gavin Gordon
Natalie Wang
Kyli White
Laurence Lowe, *coach*

Finlandia — Jean Sibelius, 1865–1957, arr. Mark McDunn

Tiger Rag — Jelly Roll Morton, 1890–1941, arr. Jack Gale

Achieved Is the Glorious Work — JosephHaydn, 1732–1809, arr. Art Pecht

That's A-Plenty — Lew Pollack, 1895–1946, arr. Jack Gale

TROMBONE QUARTET
Zachary Felix
Michael Hafen
Christina West
Johnny Weston
Will Kimball, *coach*

Quintet 1, op. 5 — Victor Ewald, 1860–1935
Movement 1
Movement 3

Escape — Kevin McKee, b. 1980

Brass Quintet

Victoria Vergara, *trumpet*
Evan Jones, *trumpet*
Rebecca Morris, *horn*
Michael Skidmore, *trombone*
Robert Elliott, *tuba*
David Brown, *coach*

Seventeen Come Sunday — Ralph Vaughan Williams, 1872–1958, arr. D. Butler

Tuba-Euphonium Quintet

Gregory Knapp, *euphonium*
Elizabeth Wheeler, *euphonium*
Daniel Summitt, *CC tuba*
Aubrey Wright, *CC tuba*
Skylar DeWeese, *BBb tuba*
Steve Call, *coach*

Old Legend — Etienne Crausaz, b. 1981

Tuba-Euphonium Studio Ensemble

euphonium	CC tuba	BBb tuba
Mary Bishop	Brian Burr	Sam Clawson
Miriam Dilts	Jared Hollingworth	Robert Elliott
Pearce Nitta	Jared Sampson	Daniel Hutchings
Gregory Knapp	Daniel Summitt	Bailey Stanley
Elizabeth Wheeler	Aubrey Wright	

Steve Call, *conductor*

Durrenhorn Passage — Kevin McKee, b. 1980

Trumpet Studio Ensemble

Dominik Campora	Gavin Thornburg	Skyler Smith
Neal Hillam	Victoria Vergara	Amy Johnson
Rebecca Perry	Tanner Last	Brandon Chamberlain
Sam Evans	Kody Euteneier	Shaylee Croxall
Evan Jones	Becca Jackson	
Paige Susie	Ryan Miller	

David Brown, *conductor*

Allegro — Wolfgang Amadeus Mozart
1756–1791

Langsamer Satz — Anton Webern
1883–1945
arr. Sadie Smith

Stardust — Howard Hoagland "Hoagy" Carmichael
1899–1981
arr. Robert Hughes

Trombone Quartet

Jared Neeley
Michael Skidmore
Sadie Smith
Christian Succo

Grand Canyon Octet
Allegro Maestoso — Eric Ewazen
b. 1954

Jambo — Paul Basler
b. 1963

Horn Choir

Andrea Manwaring
Kaden Carr
Kyli White
Brianna Nay
David Jones
Brooklyn Jones
Jenna Zemenchik
Brittany Stamas
Simon McBride
Kristi DeMoss
Natalie Wang
Rebecca Morris
Kyle Young
Alan Dahl
Joel Hyer
Gavin Gordon

Laurence Lowe, *coach*
Kathy Colton, *conductor*

BYUarts This musical event is the 140th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

An Evening with the Opera

C'est la vie!

Ann Powell, *director*

Kessa Mefford, *accompanist*

7:30 p.m.
5 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Noi siamo Zingarelle, from *La Traviata* — Giuseppe Verdi 1813–1901

Hannah Marteeny, *soloist*
Tyler Shelton, *soloist*

Placido e il mar, from *Idomeneo* — Wolfgang Amadeus Mozart 1756–1791

Hyejoon Kim, *soloist*

Humming Chorus, from *Madama Butterfly* — Giacomo Puccini 1858–1924

Che interminabile, from *Don Pasquale* — Gaetano Donizetti 1797–1848

Cigarette Chorus, from *Carmen* — Georges Bizet 1838–1875

Toreador, from *Carmen* — Georges Bizet

Connor Lee, *soloist*
Alex Bennett, *soloist*

The Promise of Living, from *The Tender Land* — Aaron Copland 1900–1990

Opera Chorus

Alex Bennett
Nicole Dayton
Katie Duffy
Olivia Hansen
Victoria Hardy
Rebecca Hesson
Rachel Hughes
Maddy Hunter
Hyejoon Kim
Brittany Knight
Connor Lee
Hannah Marteeny
Lauren Neumayer
Daniel Perez
Tyler Shelton
Hannah Wankier

BYUarts This musical event is the 141st performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Royce Lassley
Violin

in Junior Recital

Student of LeeAnn Morgan

with

Michelle Papenfuss, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

4:30 p.m.
7 April 2017
Auditorium
Museum of Art

PROGRAM

Hoe Down from "Rodeo" — Aaron Copland
Arr. for violin and piano by the composer, 1945 — 1900–1990

Sonata no. 3 in C Major, S. 1005 — Johann Sebastian Bach
1685–1750

- Largo
- Allegro assai

Three Old Viennese Dances — Fritz Kreisler
1875–1972

- Liebesfreud
- Liebesleid
- Schön Rosmarin

Sonata for Violin and Piano — César Franck
1822–1890

- Allegretto ben Moderato
- Allegro
- Recitativo—Fantasia
- Allegretto poco mosso

BYUarts This musical event is the 146th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Concert Choir & BYU Singers

Matthew D. Nielsen, *conductor*

Andrew Crane, *conductor*

7:30 p.m.
7 April 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Antiphon — William Walton, 1902–1983

Dallin Baldwin, *organ*

Four Psalms of David

Cyrillus Kreek, 1889–1962

Psalm 121 – "The Sun Shall Not Smith Thee"
Psalms 1, 2, & 3 – "Blessed is the Man"
Psalm 141 – "I Cry Unto Thee"
Psalm 104 – "Come Bless the Lord"

Three Hymns

Pilot Me — arr. Carol Barnett, b. 1949

Redeemer of Israel — arr. Mack Wilberg, b. 1955

Dallin Baldwin, *organ*

Glory to Thee, Eternal King, from *Till All Eternity Shall Ring* — Mack Wilberg, b. 1955

Forrest Howell, *piano*
CJ Madsen, *piano*

International Dances

Jabula Jesu — arr. Stephen Hatfield, b. 1956

Kameron Kavanaugh, *percussion*
Christopher Gallagher, *percussion*
Wenjing She, *percussion*

Sithi jabula Jesu, Jabula	We say, be joyful with Jesus, be joyful
Sithi thandaza, Solly thandaza	We say, play Solly, have a good time
No Jesu jabul, no Jesu,	Be joyful with Jesus.
Weh Solly thandaza Solly	Hey, Solly, have a good time.
Lalela!	Listen!

Kala Kalla, from *Five Hebrew Love Songs* — Eric Whitacre, b. 1970

Katie Jenson, *violin*
Forrest Howell, *piano*
Wenhao Mu, *percussion*

הלק הלכ	Light Bride
ילש הלוכ	She is all mine,
תולקבו	And lightly
יל איה קשית	She will kiss me!

El Hambo — Jaako Mäntyjärvi, b. 1962

BYU Concert Choir
Matthew D. Nielsen, *conductor*

Intermission

Two Sacred Works

Sing Praise to God — arr. Brent Wells

A Litany — William Walton, 1902–1983

Winner of the 2016 Barlow Student Composition Award

Did Rise — Stuart Wheeler

Psalm 35:11 False witnesses did rise up; they laid to my charge things I knew not.

Psalm 105:30 Their land brought forth frogs in abundance, in the chambers of their kings.

Psalm 81:12 So I gave them up to their own hearts' lust: and they walked in their own counsels.

Two Contemporary Works

Alleluia — Ivo Antognini, b. 1963

little man in a hurry — Eric Whitacre, b. 1970

Wenhao Mu, *conductor*

From the American Gospel Tradition

It Is Well with My Soul — arr. Brent Wells

This World is Not My Home — arr. Russel Mauldin and Josh McPheeters

BYU Singers
Andrew Crane, *conductor*

Let Zion in Her Beauty Rise — arr. James C. Kasen

Dallin Baldwin, *organ*

Combined Choirs

BYUarts

This musical event is the 143rd performance sponsored by the BYU School of Music for the 2016–2017 season.

Concert Choir

SOPRANO I
Madison Beard
Madison Bowman
Kristen Freeland*
Tyler Funk
Claire Lewis
Marion Pack
Rachael Richardson

SOPRANOS II
Madeleine Dickson
Ally Finlinson
Jesse Griffin
Sophia Guerrero
Cassandra Hooper
Natalie Mace
Hanna Mecham
Lauren Pope
Alex Powley

ALTO I
Rachel Andelin
Laurie Batschi
Clarissa Johnson
Jennifer Jordan
Rachel Madsen
Laura Packer
Tiffany Parker
Britton Poulter
Courtney Ricks
Liza Smith
Chandra Staples
Shanae Tate

ALTO II
Ellen Battenfield*
Beth Campbell
Janie Geigle
Maegan Gogarty
Parker Hasler
Taylor High
Camille Jones
Miranda Robison
Megan Stotts
Elizabeth Thompson

TENOR I
Nathan Anderson
Jeff Cramer
Matthew Cryer
Brenton Erickson
JD Goates*
Jesse Grigg
Blaine Jensen
CJ Madsen

TENOR II
Dallin Baldwin
Zack Battenfield
Drake Corrigan
Ryan Davis
Chris Gallagher
Spencer Mace
Riley Pierce
Karl White
Tyler Workman

BARITONE
Lincoln Bangerter
Derek Hayashi
Kaden Larson
Jonathan Lee
Cole Moffat
Chad Mourino
Tim Nysetvold*
Brandon Randall
Jared Sybrowsky
Mitchell Wassom

BASS
Taylor Allred
Ryan Egan
Daniel Garrett
Salmon Gee
Tyler Hobson
Jacob Huff
Stephen Kendall
Zane Kimball
Bryce Miller
Elliot Wilson
Kenton Young

BYU Singers

SOPRANO
Tesah L. Barton
Mandy Davis
Cassidy Grant
Josie Larsen
Savannah Porter
Melodie Price
Elisa Thurber
Heidi Webb*

ALTO
Jennifer Bate
Madelyn Dial
Luke Elmer
Anna Hawkes
Kelsea Jorden
Megan Kitchen
Lauren Neumayer
Laynee Overall*
Jessica Scott
Madison Van Ausdal
Mishawn Yardley

TENOR
Stephen Cluff
Dallin Cox
Stevie Dugdale*
Cody Humpherys
Kameron Kavanaugh
Makay Miller
Sam Neff
Sam Utley
Christopher Webb

BASS
Isaac Carlin
Jacob Hasler
Christian Hein
Cameron Hernandez
David Hillier
Kevin Lew
Wenhao Mu
Brennon Nelson
Treyden Talbot
Tyrell Wilde

*Section Leader

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

University Orchestra and University Strings

Logan Anderson, *conductor*

Felicia Wisniewski, *conductor*

2:00 p.m.
8 April 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

University String Orchestra
Logan Anderson, *conductor*

Concerto for Two Violins in A Minor, op. 3 no. 8 — Antonio Vivaldi, 1768–1741
- Allegro
- Larghetto e spiritoso
- Allegro

Divertimento in D Major, K. 136 — Wolfgang Amadeus Mozart, 1756–1791
- Allegro
- Andante
- Presto

Serenade for String Orchestra, op. 20 — Sir Edward Elgar, 1857–1934
- Allegro piacevole
- Larghetto
- Allegretto

INTERMISSION

University Orchestra
Logan Anderson, *conductor*
Felicia Wisniewski, *conductor*

Carmen Suite no. 1 — Georges Bizet, 1838–1875
- Prélude
- Aragonaise
- Intermezzo

BYUarts

This musical event is the 144th performance sponsored by the BYU School of Music for the 2016–2017 season.

Séguedille
Les Dragons d'Alcala
Les Toréadores

Symphony No. 2 in C Minor, op. 17 — Pyotr Ilyich Tchaikovsky
Finale. Moderato assai — 1840–1893

Pictures at an Exhibition — Modest Mussorgsky
The Hut on Fowl's Legs (Baba-Yagá) — 1839–1881
The Great Gate of Kiev — arr. Carl Simpson

University Strings

VIOLIN I
Aimee Jenkins
Katelyn Naegle
Emily Vela
Meredith Hanna
Joshua Rosche
Mara Dayley
Ethan Schow
Lindsey Christensen
Elaura Gustafson
Danielle Kemp
Cameron Cordner
Jade Bookwalter
Amanda Solomon
Parker Carlquist
Anastasia Hirschi
Camille Mejia
Anna Pulido
Joan Halsey
Kiersten Robertson

VIOLIN II
Maren McEntire
Jaci Brumble
Emily Loertscher
Kristine Knuudson
McKenna Morgan
Pauline Caussé
Abby Boekweg
Hannah Boekweg
Elizabeth Turley
Meleah Cameron
Aspen Neahusan
Damian Pacheco
Sebastian Zapata
Miranda McLaughlin
Claire Zollinger
Adrienne Powell
Kadie Kovach

VIOLA
Mark Mackey
Rebecca Burr
Emily Ogden
Clifton Anderson
Sheri Hayden
Neil Wittorff
Emily Mello
Jessica Throolin
Dexter Murray
Sabrina Matos
Brad Valentine

CELLO
Valerie Massaglia
Cassidy Bodily
Michala Settle
Carly Matheson
Tyler Freeland
Rachel Birtcher
Enoch Boekweg
Noah Boekweg

BASS
Bridget Beatson

University Orchestra

Violin I
Tyler Misalucha
Quirante
Lauren Lees
Ryan Anderson
Carly Wright
Cole Bilodeau
Josie Ableman
Laura Spilsbury
Megan Stotts
Andres Aleson
Melanie Anderson
Reylynn Reid
Natalie Winterton
Sarah Pearce
Mary Tarbet
Janette Fernelius
Cassandra Sanders
Katie Meek
Scott Meek
Brynne Karlinsey

Violin II
Ashlyn Moore
Connor Chistensen
McKenna Morgan
Lora Hughes
Karlin Rasmussen
Natalie Wilkinson
Hannah Ferguson
Stephanie Smith
Brianne Hansen
Adrianne Roberts
Katie Albrecht
Emily Steele
Elizabeth Cutler
Jennifer Mohler
Camille Hull
Jake Hutchings
Caitlyn Clegg
Sarah Kunzler
Brandon Nicoll

Viola
Emma Dallon
Ashton Brown
Anne Totten
Jessica Bealty
Kaitlyn Bancroft
Rachael Rackley
Camille Carter
Claudia Recinos
Samantha Bangerter
Jacob Wilde
James Erikson
Samuel Bellows
Brooke Anderson
Maggie McCormick

Cello
Megan Moeller
Anne Simonson
Ethan Damron
Liza Holdaway
Lauren Partridge
Brenton Jackson
Ryan Hughes
Nate Harrington
Danny Chung
Scott Maughan
Jeffrey Stark
Paul Astorga

Bass
Jacob Kumferman
Kevin Ross
Shaylee Croxall
Nathan Hughes

Harp
Rebecca Lundberg

Flute
Katy Dallon
Becca Broderick
Amanda Crandall
Lydia Lind

Oboe
Eric Lenhart
James Lee

Bassoon
Luke Gardner
Austin Phillips
Michael Lee

Clarinet
Lauren Harris
Adam Bugg
Sierra Pugh
Grant Klingler

Horn
Grace Haggard
Joseph Baldwin
Caitlyn Liechty
Trisha Wheelwright
Morgan Smith

Trumpet
Brian Cheney
Nathan Packard
Nathanial Jones
Emily Brown

Trombone
Christopher Duncan
Janae Hancock
Jenner Brown
Sadie Cutler

Tuba
Michael Anderson

Percussion
Brittan Hunter
Katherine Oliphant
James Smith
Ryan Wing
Logan Anderson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Haylie Hyde
Clarinet

Kody Euteneier
Trumpet

Students of Jaren Hinckley and David Brown

Required for the Bachelors of Music Degree
with an Emphasis in Education

5:30 p.m.
8 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fantasy on a Caprice by Paganini — Kody Euteneier, b. 1990

Suite from The Victorian Kitchen Garden — Paul Reade, 1943-1997
- Prelude
- Spring
- Mists
- Exotica
- Summer

Le Cygne (The Swan) from Carnival of the Animals — Camille Saint-Saëns, 1835–1931
Trans. by Kody Euteneier

Flight of the Bumblebee — Nikolai Rimsky-Korsakov, 1844–1908
Trans. by Kody Euteneier

Capriccio — H. Sutermeister, 1910–1995

Horn Concerto in E-flat — Johann Baptist Neruda, 1708–1780
Trans. by Kody Euteneier
- Allegro

Arabesques — Paul JeanJean, 1874–1928

The Last Spring from Two Elegiac Melodies — Edvard Grieg, 1843–1907
Trans. by Kody Euteneier

Concerto for Oboe and Violin in Bb — Antonio Vivaldi, 1678–1741
Trans. by Kody Euteneier
- Allegro

BYUarts

This musical event is the 149th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lindy Hyatt

Piano

in Senior Recital

Student of Irene Peery-Fox

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
8 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Minor, K. 426
Sonata in G Major, K. 240

Domenico Scarlatti
1685–1757

Sonata no. 2 in G Minor, op. 22
- So rasch wie möglich
- Andantino. Getragen
- Scherzo. Sehr rasch und markiert
- Rondo. Presto

Robert Schumann
1810–1856

Sonata in E Minor, Hob. XVI:34
- Presto
- Adagio
- Molto Vivace

Franz Joseph Haydn
1732–1809

Fantasie

Alexander Nikolay Andreyevich Skryabin
1872–1915

BYUarts This musical event is the 147th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Wind Symphony

Don Peterson, *conductor*

Christopher Nelson, *guest conductor*

Jason Bergman, *trumpet soloist*

Allan McMurray, *guest conductor*

7:30 p.m.
8 April 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Vienna Philharmonic Fanfare — Richard Strauss, 1864–1949

Donald Peterson, *conducting*

Wayfaring Stranger — Christopher Nelson, b. 1987

Christopher Nelson, *guest conductor*

Centennial Horizon — Kevin McKee, b. 1980

L'espirt de la Trompette — James Stephenson, b. 1969

Jason Bergman, *guest trumpet soloist*
Donald Peterson, *conductor*

INTERMISSION

Overture to "Candide" — Leonard Bernstein, 1918–1990
trans. Clare Grundman

Hold This Boy and Listen — Carter Pann, b. 1972

Symphony No. 2 — Frank Ticheli, b. 1958
- Shooting Stars
- Dreams Under a New Moon
- Apollo Unleashed

Allan McMurray, *guest conductor*

BYUarts

This musical event is the 145th performance sponsored by the BYU School of Music for the 2016–2017 season.

FLUTE
Nicholas Grasley*
Amy Jamison
Amanda Landen

PICCOLO
Emma Grover

OBOE
Anna Boucher*
Nichole Braisted

ENGLISH HORN
Alison Kelly

CLARINET
Spencer Danielson*
John Bateman
Rebekah Kjar (E-flat)
Ammon Wynn
Jade Bliss
Reagan Horrocks
Steven Hardy
Christian Peñaranda
Emi Ferderber

BASS CLARINET
Caleb Rhoton*
Thomas Webber

CONTRABASS CLARINET
Sheridan Harding

BASSOON
Rachel Cheney*
Andrew Foutz

ALTO SAXOPHONE
Emily Brown*
Taylor Broadbent

TENOR SAXOPHONE
Andrew Larsen

BARITONE SAXOPHONE
Rachel Egan

HORN
Rebecca Morris*
Kyle Young
Alan Dahl
Natalie Wang
Andrea Manwaring

TRUMPET
Evan Jones*
Kody Euteneier
Skyler Smith
Neal Hillam
Brandon Chambelain
Sam Evans

TROMBONE
Michael Skidmore*
Christian Succo
David Allen
Sadie Smith (Bass)

EUPHONIUM
Gregory Knapp*
Pearce Nitta

TUBA
Brian Burr*
Jared Sampson

PERCUSSION
David Montgomery*
Andrew Allen
Holly Christensen
Logan Baugh
Jane Orton

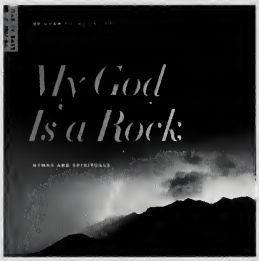
STRING BASS
Raymundo Yazzie

HARP
Mischael Staples

*Principal

BYU WOMEN'S CHORUS

AUDIO RECORDINGS



My God Is a Rock

Wondrous Love

COC: Holy Night

NEW YOUTUBE VIDEO

Watch the BYU Women's Chorus perform
the song "Tundra" amid stunning winter landscapes.

Visit the BYU Records CD table during intermission or after the concert to...

1. Purchase BYU Women's Chorus and other BYU choir CDs: $15 for the first CD and **$5 FOR EACH ADDITIONAL CD.**
2. Sign up to receive email updates about the BYU Women's Chorus and other BYU choirs (upcoming concerts, new CDs and merchandise, special offers, etc.).

BYU RECORDS

Connect
@BYUWomensChorus

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mary Hoskins

Soprano

Student of Darrell Babidge

Required for the Bachelors of Arts Degree
with an Emphasis in Music

Kristen Freeland

Soprano

Student of Korianne Johnson

Required for the Bachelors of Music Degree
with an Emphasis in Music Education

with

Christi Leman, *piano*

9:30 p.m.
8 April 2017
Madsen Recital Hall
Harris Fine Arts Center

Enfant Si Jetais Roi •	Franz Liszt 1811-1886
Falsa Imagine •	George Frideric Handel 1865- 1759
Zueignung •	Richard Strauss 1864-1949
Widmung ~	Robert Schumann 1810-1856
Because ~	Guy d'Hardelot 1858-1936
Amiamo ~	Gaetano Donizetti 1797-1848
Astronomers •	Richard Hundley b. 1931
Der Verlassene Mägdlein •	Hugo Wolf 1860-1903
Do Not Go My Love •	Mary Richard Hagerman 1881-1966
Automne ~	Gabriel Fauré 1845-1924
Guide Me to Thee ~	Robert Lee Rowberry b. 1955
Cantique •	Nadia Boulanger 1887-1979
Epitaph of a Young Girl •	Richard Hundley b. 1931
Only Love from *The Scarlet Pimpernel* ~	Frank Wildhorn b. 1959
Too Much in Love to Care from *Sunset Boulevard* ~	Andrew Lloyd Webber b. 1948
Come Scoglio from *Cosi fan tutte* •	Wolfgang Amadeus Mozart 1756-1791
A Day in Spring • ~	Ralph B. Woodward b. 1944

Mary Hoskins, Soprano •
Kristen Freeland, Soprano ~

BYUarts

This musical event is the 148th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Woodwind Chamber Night

April Clayton, *coach*

Christian Smith, *coach*

7:30 p.m.
13 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

3 Duets for Clarinet and Bassoon, WoO 27, no. 1 — Ludwig van Beethoven 1770–1827
Allegro Commodo
Larghetto Sostenuto
Rondo

Spencer Danielson, *clarinet*
Scott Self, *bassoon*

Trois Pieces Breves — Jacques Ibert 1890–1962

Serenade — Karl Pilss 1902–1979
IV.

Nicholas Grasley, *flute*
Andrew Foutz, *bassoon*
Ammon Wynn, *clarinet*
Ivy Gines, *oboe*
Rebecca Morris, *horn*

Maya — Ian Clarke b.1964

Intrada — Martin Amlin b.1953

Rachel Christensen, *flute*
Emma Grover, *flute*
Kaden Larson, *piano*

Roaring Fork — Eric Ewazen b. 1954
Whitewater Rapids (Maroon Creek)
Columbines (Snowmass Lake)

Kyli and the Winds
Jamie Sharp, *flute*
Christian Tran, *oboe*
Rebekah Kjar, *clarinet*
Michelle Fletcher, *bassoon*
Kyli White, *horn*

BYUarts This musical event is the 154th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Men's Chorus

Matthew D. Nielsen, *conductor*

Alexis Carré, *piano*

7:30 p.m.
13 April 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

To Open

A Mighty Fortress — arr. William Heyne

Fight the Good Fight — John Gardner, 1917–2011

Alexis Carré, *piano*

Choral Masterpieces

Sictus Locutus est, from *Magnificat* — Johann Sebastian Bach, 1685–1750

"...As He promised to our forefathers,
Abraham and his seed for ever."

Samantha Adair, *organ*

Pie Jesu, from *Requiem* — Gabriel Fauré, 1845–1924

"Holy Jesus, give them everlasting rest."

Stevie Dugdale, *conductor*
Samantha Adair, *organ*

Ave Maria — Franz Biebl, 1906–2001

"Hail Mary, full of grace,
the Lord is with thee;
blessed art thou amongst women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us now and at the hour of our death. Amen."

Spiritual Songs

Isaiah 44:3 — Jackson Berkey, b. 1942

Alexis Carré, *piano*

Witness — arr. Moses Hogan, 1957–2003

International Songs

Shenandoah — arr. Kevin Reihle

Katie Greenwall Worsham, *flute*
Brian Moose, *oboe*
Pono Santos, *cello*
Alexis Carré, *piano*

Dulaman — Michael McGlynn, b. 1964

Taylor Deem, Ben Brodie, Landon Soelberg,
Coby Oram, Chris Oram, *soloists*

El Yivneh Hagalil — arr. Peter Sozio

"The Lord will build Galilee,
The blessed will build Galilee"

Stevie Dugdale, *conductor*

Jump Down, Spin Around — arr. Henry Belafonte

Joe Wheat, Jason Christensen,
Spencer Thomas, Hayden Call,
Tanner Hardy, Andrew Decker,
Kyle Andrews, *soloists*
Stephen Ward, Canyen Heimuli,
Steven Mortensen, *percussion*

INTERMISSION

Three Missionary Hymns

Rise Up, O Men of God — arr. Ronald Staheli

Samantha Adair, *organ*

I'll Go Where You Want Me to Go — arr. Matthew D. Nielsen

Pono Santos, cello
Alexis Carré, *piano*

Press Forward, Saints — arr. Matthew D. Nielsen

Victoria Vergara, *trumpet*
Evan Jones, *trumpet*
Rebecca Morris, *horn*
Michael Skidmore, *trombone*
Robert Elliot, *tuba*
Alexis Carré, *piano*

Songwriters Old and New

Penny Lane — arr. Bob Chilcott
b. 1955

Eleanor Rigby — arr. Paul Hart

Ständchen/Komm gib mir deine Hand — Franz Shubert
1797–1828
arr. Franz Grillparzer

Diane Reich, *soprano*
Alexis Carré, *piano*

Newsies Medley

Carrying the Banner — arr. Roger Emerson

Matthew Zimmerman, *soloist*

King of New York

Xander Moffat, Scott Jackson, Landon Alley,
London Soelberg, Jesse Codling, Michael Mamburg,
Daniel Winters, Jacob Winters, *soloists*

Santa Fe

Clay Fulmer, Tanner Hardy, *soloists*

Seize the Day

Matthew Zimmerman, *soloist*

Dancers: Christian Arnold, Kennen Brooks, Royce Cotcher,
Cole Davis, Braiden Green, Nate Haruche,
Preston Hughes, Wesley Morgan, Carson Wilde

TENOR I	TENOR II	BASS I	BASS II
Jacob Stone	Benjamin Walter	Clarke Allen	AustinJohnson
Andrew Barboza	Grant Gibbons	Brent Wissenbach	Jeffrey Lytle
Ryan Williams	Tanner Hafen	Jeremy Marsh	Scotty Andrews
Benjamin Sasine	Ben Brodie	Peter Hale	Jonathan Barrett
Sterling Lane	Alex Brown	Cameron Raps	Ashton Wiersdorf
Clay Fullmer	Dagan Pielstick	Jon Barnes	Phin Jensen
Kennen Brooks	Sam Johnson	Kevin Kemp	Harrison Sims
Adam Boyce	Henry Thompson	Bryant Chandler	Daniel Rose
Landon Toth	Dallen Smith	Kirill Kuzlev	Christopher Mullen
Eric Moore	Austin Peery	Jake Kmetzsch	Geoffrey McCleve
David Todd	Bryce Carter	Zed Jensen	Garrett Carver
Daniel Reeder	Brian Van Noy	Cristian Dorrett	Ryan McLean
Jonathan Goldberg	Brian Lee	Tanner Hardy	Joshua Topacio
Daniel Goldberg	Brendon Hogge	Peter Strein	Josh Fairbanks
Matiah Goldberg	Andrew Decker	Brock Dowdle	Joseph Furner
Coby Oram	J.T. Chapple	Neil Duzett	Owen Kennington
Christopher Oram	Christian Arnold	Talon Hatch	Thomas Patrick
DJ Lima	Connor Hewitt	Bradford Hales	Derek Regehr
Spencer Thomas	Jacob Vance	Dallin Carroll	Ian Forsyth
Adam Hartshorn	Cade Roberts	Hudson Downs	Tyler Saunders
Mark Hanson	Wesley Morgan	Jordan Martineau	Drew Bonnett
Garrett Haderlie	Joshua Doxey	Steven Mortensen	Adam Brantley
Austin Simcox	John Phipps	Michael Malmberg	Jesse Codling
Thane Kindred	Joseph Janson	Ryan Moore	David Hess
Matt Zimmerman	Parker Ayer	Darian Comsa	Braiden Green
Cole Davis	Joseph Ward	Jason Christensen	Scott Jackson
Matt Macdonald	Nathan Waite	Austin Rozsa	Chris Lee
Hayden Call	Holden Yardley	Ryan Woodfield	Tyler Marlowe
Michael Mortenson	Michael Niemann	Brian Robinson	Isaac Ford
Philip Klocke	Jeffrey Malmrose	Spencer Halverson	Schuyler Nebeker
Canyen Heimuli	Taylor Deem	Kevin Nelson	Matthew Roundy
Spencer Smith	Braeden Jensen	Landon Soelberg	Brandon Turner
Joe Wheat	Nate Haruch	Bradley Dickson	Carson Wilde
Ryan Johnson	Spencer Ashworth	Nathaniel Goldberg	Daniel Winters
James Evans	Landon Alley	Spencer Marks	Glen Harris
Kyle Andrews	Mark Johnston	Hayden Anderson	Adam Millett
Matt Ferrin	Michael Ruesch	Bradley Johnson	Oliver Joyner
Chase Gubler	Royce Cotcher	Jacob Winters	Brandon Regehr
	Tyler Yarbrough	Max Wright	Joel Cummings
	Xander Moffatt	Thaddeus Wright	Preston Hughes
	Cory Rundall	Stephen Ward	David Stout
			Joseph Andrus

BYUarts This musical event is the 153rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jacob Khalil

Baritone

in Senior Recital

Student of Diane Reich

with

Alex Carré, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
14 April 2017
Auditorium
Karl G. Maeser Building

Bachelor Life

Chanson à boire — Maurice Ravel, 1875–1937

Einst träumte mir, from *Fürstin Ninnetta* — Johann Strauss, 1825–1899

Presto, presto io m'innamoro — Giovanni Battista Mazzafeerrata, 1640–1681

Head Over Heels

Miss Lonely Heart — Rick Bolen, b. 1939

Sommer — Erich Wolfgang Korngold, 1897–1957

Danza Danza — Francesco Durante, 1684–1755

The Break Up

The Sally Gardens — Benjamin Britten, 1913–1976

Ah, per sempre, from *I puritani* — Vincenzo Bellini, 1801–1835

Ich grolle nicht, from *Dichterliebe* — Robert Schumann, 1810–1856

After a Dream

Can't Sleep — William Bolcom, b. 1938

Après un rêve — Gabriel Fauré, 1845–1924

Cloths of Heaven — Dilys Elwyn Edwards, 1918–2012

Together Again

Le Charme — Ernest Chausson, 1855–1899

Take Me As I Am, from *Jekyll & Hyde* — Frank Wildhorn, b.1958

Hannah Pyper, *soprano*

Reve d'amour — Gabriel Fauré, 1845–1924

Silent Noon, *House of Life* — Ralph Vaughan Williams, 1872–1958

BYUarts This musical event is the 160th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Megumi Terry
Violin

in Senior Recital

with

Michelle Papenfuss, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
14 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Violin and Piano, op. 134 — Dmitri Shostakovich, 1906-1975
- Allegretto

Partita no. 2 in D Minor, BWV 1004 — Johann Sebastian Bach, 1685–1750
- Chaconne

INTERMISSION

Navarra for Two Violins, op. 33 — Pablo de Sarasate, 1844-1908

Monte Belknap, *violin*

Sonata in A Major for Violin and Piano — César Franck, 1822-1890
- Allegretto ben moderato
- Allegro
- Recitativo—Fantasia
- Allegretto poco mosso

BYUarts This musical event is the 159th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

BYU Philharmonic

Kory Katseanes, *conductor*

7:30 p.m.
14 April 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Violin Concerto no. 1 in A Minor, op. 77 — Dmitri Shostakovich, 1906–1975

- Nocturne: Moderato
- Scherzo: Allegro
- Passacaglia: Andante
- Burlesque: Allegro con brio—Presto

Alexander Woods, *violin*

INTERMISSION

Symphony no. 2 in E Minor, op. 27 — Sergei Rachmaninoff, 1873–1943

- Largo—Allegro moderato
- Allegro molto
- Adagio
- Allegro vivace

BYUarts This musical event is the 155th performance sponsored by the BYU School of Music for the 2016–2017 season.

BYU PHILHARMONIC

VIOLIN I
Megumi Terry
Michelle Gardner
Adrienne Williams
David Price
Maren Vernon
Lauren Anderson
Adam Woodward
Emily Holmstead
JessiKate Riley
Hannah Packard
Mary Griffin
Chloe Williams
Kirsten Skabelund
Cassidy Erickson
Royce Laskey
Doug Ferry
Hillary Dalton

VIOLIN II
Donni Evans
Spencer Day
Elizaveta Shaikulina
Sydnee Hinrichsen
Anna Pronk
Emily Robinson
Megan Brasher
Hannah Beisinger
Christina McKell
Brittany Brown
Kaylee Romrell
Abby Clark
Mormon Jin
Kristi Hatch
Paige Peterson
Mary Nielson

VIOLA
Kristi Frazier
John Wilson
Pono Santos
Max Olivier
Lisa Jackson
Rebecca Mijares
Melinda Pehrson
Lillian Evans
Paul Woodward
Tessa Shuster
Christina Seymour
Nick Olsen
Lettie Berrett

BASS
Shelby Hornback
Christian Hales
Clark Miner
Cameron Ernst
Samuel Seamons
Kelly Oja
Matt Baird
Abigail Crandall

HARP
Kinsey McNiven

FLUTE
Catherine Winters
Rachel Christensen

PICCOLO
Raya Esplin

OBOE
Erika Qureshi
Brian Moose

ENGLISH HORN
Ivy Gines

CLARINET
Tucker Smith
Lucas Deal

BASS CLARINET
Ryan Wing

BASSOON
Scott Self
Michelle Fletcher

CONTRABASSOON
Derek Crane

HORN
Andrea Manwaring
Kyli White
David Jones
Kaden Carr
Gavin Gordon

TRUMPET
Logan Anderson
Domink Campora
Gavin Thornburg

TROMBONE
Jordan Christensen
Spencer Jarrett

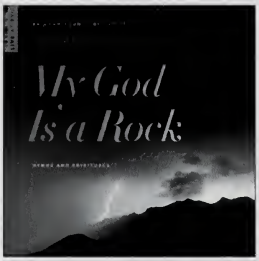
BASS TROMBONE
Danny Burt

TUBA
Nolan Harris

PERCUSSION
Grant Taylor
Tyler Hall
Brennan Tolman
Christina Hurlbut
Mitch Romney

BYU WOMEN'S CHORUS

AUDIO RECORDINGS



My God Is a Rock

Wondrous Love

COC: Holy Night

NEW YOUTUBE VIDEO

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BYU RECORDS

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Tyrell Wilde

Bass-Baritone

in Senior Recital

Student of Darrell Babidge

with

Christi Leman, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
14 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Please hold your applause until between sets

Love Found

Emma	Franz Schubert 1797–1828
Tu mia speranza, from *Amadigi*	George Frideric Handel 1685–1759
La chevelure	Claude Debussy 1862–1918

The Fun and Obscure

The Object Lesson	Erik Maloy b. 1990
Le bestiaire	Francis Poulenc 1899–1963

The Sacred and Solemn

Lasciatemi morire	Claudio Monteverdi 1567–1643
Pietà, Signore	Allesandro Stradella 1639–1682
Denn es gehet, from *Four Serious Songs*	Johannes Brahms 1899–1897

Love Lost

Mein Herz ist schwer	Robert Schumann 1810–1856
Amabel	Gerald Finzi
He Abjures Love	1901–1956
Danse macabre	Camille Saint-Saëns 1835–1921

BYUarts

This musical event is the 161st performance sponsored by the BYU School of Music for the 2016–2017 season.

Anna Romney Hawkes

Senior Recital

Soprano
Student of Darrell Babidge
April 14, 2017

So Free Am I Mutta Interlude Nervous Prostration	Ben Moore (1960-))
Chanson d'amour	Gabriel Fauré (1845-1924)
À Chloris	Reynaldo Hahn (1874- 1947)
Chanson triste	Henri Duparc (1848- 1933)
Phidele	Franz Schubert (1797- 1828)
Gretchen am Spinnrade	Franz Schubert (1797- 1828)
An mein Clavier	Franz Schubert (1797- 1828)
Quia respexit	Johann Sebastian Bach (1685- 1750)
Piangerò la sorte mia	George Frideric Handel (1685- 1759)
Quando me'n vo'	Giacomo Puccini (1858-1924)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

JessiKate Riley
Violin

in Junior Recital

with

Forrest Howell, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

12:00 p.m.
15 April 2017
Auditorium
Museum of Art

PROGRAM

Violin Sonata no. 1 in G Minor — Johann Sebastian Bach, 1685–1750
- Adagio

Sonata no. 5 in G Major — Eugène Ysaÿe, 1858–1931
- L'Aurore

Meditation from Thaïs — Jules Massenet, 1842–1912

Violin Sonata no. 3 — Johannes Brahms, 1833–1897
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

BYUarts This musical event is the 162nd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Adam Woodward
Violin

in Sophomore Recital

with

Forrest Howell, *piano*

Student of Monte Belknap

Required for the Bachelors of Music Degree
with an Emphasis in Performance

1:30 p.m.
15 April 2017
Auditorium
Museum of Art

PROGRAM

Sonata No. 2 in A Minor, BWV 1003 — J. S. Bach, 1685–1750
- Andante

Sonata No. 3 "Ballade," op. 27 — Eugene Ysaÿe, 1858–1931

Droplets of Lost Songs (2017) — Craig Woodward, b. 1978
World Premiere
- From a Forgotten Time of Fog
- The Flower that Pricks the Heart

INTERMISSION

Sonata no. 1 in G Major, op. 78 — Johannes Brahms, 1833–1897
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

BYUarts This musical event is the 163rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lillian Evans
Cello

in Junior Recital

Student of Michelle Kesler

with

Hyrum Arnesen, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
15 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Roumanian Folk Dances — Bela Bartok, 1881–1945

- Joc Cu Bata
- Braul
- Pe Loc
- Buciumeana
- Poarca Romaneasca
- Maruntel

Cello Concerto in B Minor, op. 104 — Antonin Dvorak, 1841–1904

- Allegro
- Adagio ma non troppo
- Allegro moderato

With or Without You — U2, Arr. 2Cellos

Lisa Jackson, *cello*

BYUarts This musical event is the 165th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Evening of Percussion

Percussion Ensemble
Matt Coleman, *director*

Gamelan Bintang Wahyu
Jeremy Grimshaw, *director*

Panoramic Steel
Ron Brough, *director*

7:30 p.m.
15 April 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Slap Shift (1992) — JB Smith

Dance of the Mermaid (1995) — David P. Jones

Clark Adams, *cello*

BYU Percussion Ensemble

Chris Clegg
Peter Fullmer
Jessica Gilbert
Jordan Hope
Christina Hurlbut
David Montgomery
Jane Orton
Merrill Warnick

Gambang Kuta (1926) — I Wayan Lotring

Hujan Mas (1960) — I Gede Purana

Threnody for Carlos Chavez (1978) — Lou Harrison

Kristi Leavitt, *viola*

Gamelan Bintang Wahyu

Nathan Adams
Emily Brown
Amelia Campbell
Jessica Ellis
Dirk Elzinga
Michael Elzinga
Robert Elzinga
Dallin Frank
Zach Froelich
Grady Grimshaw
Owen Grimshaw
Tate Grimshaw
Clark Keele
Myrna Layton
Seth Palmer
Heidi Reed
Gavin Smith
Tyler Shelton
Astrinia Subiantoro
Marrianna Thomas
Jess Verzello
Alex Vincent
Stuart Wheeler
Kate Wright
Sara White

Soca Pressure — Mighty Sparrow

New Math — Andy Narell

Number 2 — Dave Longfellow

Red Beans & Rice — Ray Holman

Panoramic Steel

Logan Baugh
Max Butler
Holly Christensen
Joseph Davies
Braeden Flint
Tyler Hall
Jared Hollingworth
Kalai Leauanae
Daneil Standring

BYUarts

This musical event is the 156th performance sponsored by the BYU School of Music for the 2016–2017 season.

NOTES

A wide variety of tone colors are essential to the unique character of the congas as an essential instrument in Afro-Cuban music. The different tones in conga performance practice are created by means of various hand techniques and playing areas on the drum head: these include but are not limited to the "open", "bass", and "slap" tones. The title of JB Smith's ***Slap Shift*** refers to the shifting of the slap tone (a bright and sharp sonic quality) from one beat to the next, and from one player to the next. Near the climactic ending of the piece, players have the opportunity to play an improvised solo using the various tones mentioned above, and much more.

David P. Jones composed ***Dance of the Mermaid*** for the Eastern Washington University Percussion Ensemble who premiered the piece under the direction of EWU percussion director, Marty Zyskowski. Jones' compositional activities often involve cross-pollination between instrument families and cultural music genres. An apparent Celtic flavor throughout the piece is heard in the percussion instrumentation and in the cello part. The song of the mermaid near the closing of the piece is a clear lyrical contrast to the rhythmically dense and prominent percussive elements as the piece develops.

Gambang Kuta was composed in 1926 by one of Bali's most revered composers, I Wayan Lotring. The "Kuta" in the title refers to Lotring's town of residence in southern Bali. "Gambang" is an older style of wood-and-bamboo gamelan, from which this piece borrows its unusual syncopated bass-line rhythm. This arrangement is based on a recent realization of Lotring's work by Gamelan Mekar Bhuana, a group dedicated to the revival and preservation of Bali's older musical styles. In 2016, a few members of our ensemble traveled to Bali as part of a study abroad program, which included workshop intensives with Mekar Bhuana.

Since its composition in the early 1960s, ***Hujan Mas ("Golden Rain")*** by I Gede Purana has become a staple of the repertoire for gamelan gong kebyar, the flashy, virtuosic style of contemporary gamelan that originated in Bali's northern coastal region. The piece has an idiosyncratic form. It begins with a series of impulsive statements from the gangsas (bronze xylophones). These melodic flourishes alternately speed ahead then stop suddenly, ultimately arriving at a rising and falling ostinato with a curious odd-meter hiccup at its seam. Suddenly, the entire ensemble enters, with drums and tuned gong-chimes joining the gangsas, noisily drawing the introductory section to a close. Next, the reyongs, or tuned gong-chimes, take the spotlight with a series of intricate interlocking gestures. Finally, the entire ensemble enters again for the driving melodic loop that serves as the piece's main body. Alternating between interlocking melodies and percussive punctuations, the gangsas and reyong both vie for dominance until the piece's exciting conclusion. Members of the ensemble who participated in the 2016 study abroad learned and performed this piece with members of the famed Çudamani ensemble as part of the group's annual Summer Institute.

Threnody for Carlos Chavez, for solo viola and gamelan, was composed by Lou Harrison, a "West Coast" American composer whose engagement with non-Western musics produced an abundance of poignant works with intercontinental sonorities. Going well beyond the cliché novelty of musical hemisphere-hopping, Harrison's serious study of Indonesian gamelan allowed him keen artistic insights into the timbres and techniques of the instruments. This can be heard in the rich interplay between the flowing solo line and the gentle clockwork of the gamelan patterns. Although the musical

language is tonally entrancing and uncluttered, successful execution requires careful ears and hands from the soloist: the Indonesian pelog scale does not align with standard Western tunings, so the performer must make continual intonational adjustments in order to match the tuning of the gamelan. The result is a lush texture of sinuous melody and layered percussion, anchored by deep sustained strokes on the gong.

One of Trinidad's greatest Calysonians was The Mighty Sparrow and his tune ***Soca Pressure*** uses the style of "Soca" which is a combination of soul and calypso rhythms. Tom Miller who directs the steel band at the Lamont School of Music at the University of Denver, wrote this particular arrangement.

New Math appeared on a Dave Samuel album "Living Colours" back in 1988. The infectious groove of this tune never goes out of style. BYU has had the pleasure of working with Mr. Narell on several occasions.

I first met Dave Longfellow at a steel pan camp in West Virginia. I was impressed with his playing abilities, particularly his ability to improvise on the pan. He is currently the director of PAN Fest which is held each year at Virginia Beach. ***Number 2*** is one of my favorite compositions of his.

Ray Holman visited our campus in 2006 and performed with Panoramic Steel. ***Red Beans & Rice*** was released on his album entitled *In Touch* and was released in 2003.

ENSEMBLES

The BYU Percussion Ensemble plays a wide variety of styles and instruments within the world of percussion music. While Panoramic Steel and Gamelan Bintang Wahyu use a particular instrumentation, the Percussion Ensemble uses any instruments within the percussion family. The group is mostly made up of students pursuing music degrees but includes students from other fields that are interested in performing in the ensemble.

Gamelan Bintang Wahyu, BYU's Balinese percussion orchestra, has been performing traditional and contemporary Balinese music since its founding in 2008. Our instruments, from the shop of famed composer and craftsman I Wayan Beratha, include sixteen bronze xylophones, several gongs, gong chimes, drums, and bamboo flutes. Our repertoire includes classical, contemporary, and experimental Balinese music, most of it learned from esteemed musicians including I Made Lasmawan (Gamelan Tunas Mekar), I Dewa Berata (Sanggar Çudamani), I Ketut Gede Asnawa (Gamelan Bali Lantari), Ida Bagus Mas (Indonesian Art Institute), Wayne Vitale (Gamelan Sekar Jaya), and Edmundo Luna (Gamelan Sekar Jaya). If you're interested in finding our more about our ensemble and the music we play, find us on Facebook or email jeremy.grimshaw@byu.edu.

Panoramic Steel was founded in 1986 and has performed as part of the Utah Performing Arts Tour, performed at the Percussive Arts Society International Convention and has presented numerous regional performances throughout the Intermountain West. Ellie Mannette, who was presented with the prestigious National Endowment for the Arts 1999 National Heritage Fellowship Award by US President Bill Clinton, crafted our instruments. He was elected to the Percussive Arts Society Hall of Fame in 2003.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

University Chorale

Kameron Kavanaugh, *conductor*

Paul Broomhead, *conductor*

7:30 p.m.
18 April 2017
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

NOON SECTION

The Creation

Kameron Kavanaugh, *conductor*
Art Young, *assistant conductor*
Heidi Webb, *piano*

The Beginning

Beginning, from *The Creation* — Joseph Haydn, 1732–1809

Dixit — Wolfgang Amadeus Mozart, 1756–1791

Adrienne Williams, *violin*
Sydnee Hinrichsen, *violin*
Melinda Pehrson, *cello*
Zoe Jorgenson, *bass*
Logan Anderson, *trumpet*
Dominik Campora, *trumpet*
Michael Carter, *timpani*
Levente Medveczky, *organ*
Katie Armantraut, *soprano*
Annie Powell, *alto*
Sam Neff, *tenor*
Brennon Nelson, *baritone*

Night and Day

In the Quiet Night (In stiller Nacht) — Johannes Brahms, 1833–1897

Morning Has Broken — Bob Chilcott, b. 1955

Nature and Creatures

Linden Lea — R. Vaughan Williams, 1872–1958, arr. Kameron Kavanaugh

Wasps — Stephen Chatman, b. 1950

Man and Woman

Children of the Heavenly Father — arr. Mack Wilberg, b. 1955

Csaba Jevtic-Somlai, *clarinet*

He's Got the Whole World in His Hands — arr. Mark Hayes, b. 1953

Heidi Webb, *piano*
Zoe Jorgenson, *bass*

The Seventh Day

Sunday, from *Sunday in the Park with George* — Stephen Sondheim, b. 1930, arr. Mac Huff

EVENING SECTION

Paul Broomhead, *conductor*
Leni Thompson, *conductor*

Two Alleluias

Alleluia — Jacob Narverud, b. 1986

Hail the day that sees him rise — Mack Wilberg, b. 1955

Tom Bryan, *organ*

Music from Estonia, Land of the Singing Revolution

Muusika — Pärt Uusberg, b. 1986

Õhtul (Evening) — Pärt Uusberg

Hold On to Each Other and to the Lord

In Meeting We Are Blessed — Troy Robertson, b. 1978

Chaz Gonzales, *djembe*

Psalm 23 (from "Songs of Faith") — Paul Basler, b. 1963

Larry Lowe, *horn*
Ross Wilcox, *piano*

From the Housetops...

Wells Jubilate — John Rutter, b. 1945

Don Cook, *organ*
Logan Anderson, *trumpet*
Skyler Smith, *trumpet*
Samuel Ward, *trombone*
Rebecca Morris, *horn*
Jared Sampson, *tuba*
Holly Christensen, *percussion*
Braeden Flint, *percussion*

NOTES

Dixit

The Lord said unto my Lord:
Sit at my right hand until I make your enemies your footstool.
The scepter of your power the Lord shall send forth from Zion:
Rule thou in the midst of your enemies.
The power to rule is with you on the day of your strength,
In the splendor of the holy ones:
I have begotten you from the womb before the rising of the day –star.
The Lord has sworn an oath and will not repent of it:
You are a priest forever, after the order of Melchisedech.
The lord at your right hand destroys kings on the day of his wrath;
He shall judge among the heathen; he shall pile up ruins
And shall scatter skulls on many lands.
He shall drink of the torrent in his way;
Therefore he shall lift up his head.

Morning Has Broken

Morning has broken
Like the first morning,
Blackbird has spoken
Like the first bird;
Praise for the singing,
Praise for the morning,
Praise for them springing
Fresh from the Word.

Sweet the rain's new fall,
Sunlit from heaven,
Like the first dewfall
On the first grass;
Praise for the sweetness,
Of the wet garden,
Sprung in completeness
Where His feet pass.

Mine is the sunlight,
Mine is the morning,
Born of the one light
Eden saw play;
Praise with elation,
Praise every morning,
God's re-creation
Of the new day.

Sunday

The piece "Sunday" is from the musical by Stephen Sondheim depicting a fictional story surrounding the French painter George Seurat. The show was inspired by this famous painting *Sunday Afternoon on the Island of la Grande Jatte.* George is depicted as being completely immersed in his work and lives through his paintings. The song "Sunday" closes the show in a very emotional way, calling reference to some of the artistic styles and techniques employed and pioneered by the great painter, who never sold a single painting during his lifetime.

BYUarts This musical event is the 158th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

String Chamber Night

Michelle Kesler, *coordinator*

7:30 p.m.
18 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Trio no. 1 in B-flat Major, op. 21 — Antonín Dvořák 1841–1904
Allegro Molto

Elizaveta Shaikhulina, *violin*
Kelly Frazier, *cello*
Erin Rhodes, *piano*

String Quartet no. 10 in E-flat Major, op. 74 — Ludwig van Beethoven 1770–1827
Poco adagio-Allegro

Royce Lassley, *violin*
Douglas Ferry, *violin*
Hana Giauque, *viola*
Paul Woodward, *cello*

String quartet no. 6 in G Major, op. 101 — Dmitry Shostakovich 1906–1975
Allegretto

Hanna Packard, *violin*
Jessica Riley, *violin*
Ashley Galvez, *viola*
Christina Seymour, *cello*

Serenade for Two Violins and Viola — Zoltán Kodály 1882–1967
Vivo

Hillary Dalton, *violin*
Mary Griffin, *violin*
Caryn Bradley, *viola*

Terzetto in C, op. 74 — Antonín Dvořák
Scherzo: Vivace; Trio: Poco meno mosso

Emily Holmstead , *violin*
Maren Vernon, *violin*
Hyrum Kohler, *viola*

Two Pieces for String Quartet, op. 36a — Dmitry Shostakovich
Elegy
Polka

Adam Woodward, *violin*
Michele Gardiner, *violin*
Kristen Rawlinson, *viola*
Max Olivier, *cello*

BYUarts

This musical event is the 157th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Chandra Goodell

Soprano

in Senior Recital

Student of Diane Reich

with

Alex Carré, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
19 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM
Art About Art

About Dance

La danza	Gioachino Rossini 1792–1868
Tout gai!	Maurice Ravel 1875–1937
Danza, danza fanciulla gentile	Francesco Durante 1684–1755
Let Us Dance, Let Us Sing	Henry Purcell 1659–1695

About Painting

Juan Gris	Francis Poulenc 1899–1963
Marc Chagall	Francis Poulenc 1899–1963
Pastel	Georges Bizet 1838–1875

About Acting

Pierrot	Claude Debussy 1862–1918
The Actor	William Bolcom b. 1938
Audition Aria, from *Die Fledermaus*	Johann Strauss II 1825–1899

About Music

Musick for a While	Henry Purcell 1659–1695
Un organetto suona per la via	Gabriele Sibella c.a. 1880
An die Musik	Franz Schubert 1797–1828

About Tones

Der Ton	Joseph Marx 1882–1964
Ein Ton	Peter Cornelius 1824–1874
Hark! Hark! The echoing air a triumph sings from *The Fairy Queen*	Henry Purcell 1659–1695

About Singing

Chi m'ascolta il canto usato	Gioachino Rossini 1792–1868
Auf Flügeln des Gesanges	Felix Mendelssohn 1809–1847
The Minstrel Boy	Arr. Benjamin Britten 1913-1976
When I Have Sung My Songs	Ernest Charles 1895–1984
The Song That Goes Like This, from *Spamalot*	Eric Idle b. 1943

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

- Visit *byuarts.com* for information about additional upcoming performances, including free faculty and student music recitals.

BYUarts This musical event is the 166th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jordan Martineau

Organ

in Sophomore Recital

Student of Don Cook

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
19 April 2017
deJong Concert Hall
Harris Fine Arts Center

PROGRAM

Toccata and Fugue in D Minor, BWV 565	Johann Sebastian Bach 1685–1750
Sonata no. 4, op. 98 Intermezzo	Josef Rheinberger 1839–1901
Douze Pièces pour Orgue Toccata	Théodore Dubois 1837–1924
Cantilène Pastorale, op. 15, no. 3	Alexandre Guilmant 1837–1911
Sonate no. 1, op. 42 Final	Alexandre Guilmant

BYUarts This musical event is the 167th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Levente Medveczky

Organ

in Senior Recital

Student of Don Cook

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:00 p.m.
25 April 2017
Cathedral of the Madeleine
Salt Lake City

PROGRAM

Sonata for Organ in D Minor, no.1, op. 42 — Alexandre Guilmant 1837–1911
I. Introduction (Largo e maestoso) et Allegro

La Béatitude — Charles Piroye ca.1668–1672–ca. 1730

L'Ascension (The Ascension) — Olivier Messiaen 1908–1992
Majesté du Christ demandant sa gloire à son Pére
("Majesty of Christ Praying that His Father Should Glorify Him")
Alleluias sereins d'une âme qui désire le ciel
("Serene Alleluias from a Soul Longing for Heaven")
Transports de joie d'une âme devant la gloire du Christ qui est la sienna
("Outbursts of Joy from a Soul Before the Glory of Christ Which Is Its Own Glory")
Prière du Christ montant vers son Père
("Prayer of Christ Ascending Towards His Father")

Organ Symphony, no. 5, op.47 — Louis Vierne 1870–1937
II. Allegro Molto Marcato

Kind appreciation to the Cathedral of the Madeleine
for making it possible for this event to take place

BYUarts This musical event is the 168th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kenny Wiser
Choral Conducting
in Recital

Student of Andrew Crane, Rosalind Hall, and Ronald Staheli

with

Provo High School Chamber Singers
Spencer Jarvis, Maren Gordon, Emma Burns, Rachel Carter, Jessica Bingham, and Jedediah Johnson, *piano*
Bradley Dickson, *harpsichord*
Kate Zurcher, *harp*
Dallin Baldwin, *organ*
Dallin Jepson and Samuel Swindler, *percussion*
Chase Schetselaar, *electric bass*

Required for the Masters of Music Degree
with an Emphasis in Conducting

5:30 p.m.
29 April 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

I See the Heaven's Glories Shine — Andrea Ramsey

2 Liturgical Settings

Gloria Patri — Giovanni Pierluigi da Palestrina
Gloria, from *Missa Brevis* — c. 1525–1594

3 Partsongs

Der Tanz — Franz Schubert 1797–1828

Die Primel — Felix Mendelssohn 1809–1847

Ode to Women — Franz Joseph Haydn 1732–1809

Prayer

Hymn to the Waters, from *Choral Hymns from the Rig Veda: Book 3, No. 8* — Gustav Holst 1874–1934

From This House — Robert Swenson b. 1983

Shout for Joy! (Psalm 98) — Dan Davison b. 1956

Reassurance & Hope

Lullaby, from *Three Nocturnes* — Daniel Elder b. 1986

Nigra Sum — Pablo Casals 1876–1973

Deliverance

Wangol — Traditional Haitian, Arr. Sten Källman

Freedom Train — Rollo Dilworth b. 1970

BYUarts

This musical event is the 169th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Guest Artist

Mark Davidson, *trombone*

with

Christi Leman, *piano*

Matt Coleman, *percussion*

7:30 p.m.
2 May 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piece in E-flat minor for Trombone and Piano — J. Guy Ropartz
1864–1955

Improvisation no. 1 for Posaune Solo — Enrique Crespo
b. 1941

INTERMISSION

Concerto per Trombone — George Christoph Wagenseil
1715–1777

Ursa Conculium — Blake Tyson

Matt Coleman, *percussion*

A la maniere de Bach — Jean-Michel Defaye
b. 1932

BYUarts

This musical event is the 174th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mary Jones
Soprano
in Senior Recital

Student of Diane Reich

with

Wayd Odle, *tenor*
Lethicia Caravello, *harp*
Alexis Carré, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
6 May 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

O del mio dolce ardor	Christoph Gluck 1714–1487
Nacht und Träume	Franz Schubert 1797–1828
Gretchen am Spinnrade	
O mio babbino caro, from *Gianni Schicchi*	Giacomo Puccini 1858–1924
Come Ready and See Me	Richard Hundley b. 1931
Ships of Arcady	Michael Head 1900–1976
Ach, ich fühl's, from *Die Zauberflöte*	Wolfgang Amadeus Mozart 1756–1791
Parigi, o cara, from *La Traviata*	Giuseppe Verdi 1813–1827

INTERMISSION

Un moto di gioia	Wolfgang Amadeus Mozart 1756–1791
Après un rêve	Gabriel Fauré 1845–1924
Les filles de Cadix	Léo Delibes 1836–1891
Spring, from *Six Elizabethan Songs*	Dominick Argento b. 1927
Morgen	Richard Strauss 1864–1949
Ah! Je veux vivre from, *Roméo et Juliette*	Charles-Francois Gounod 1818–1893
Romance	Claude Debussy 1862–1918

BYUarts This musical event is the 171st performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Mormon Jazz

Kurt Reeder, *piano*

with

Matt Larson, *bass*

Jay Lawrence, *drums*

7:30 p.m.
10 May 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Popcorn Popping	Georgia W. Bello 1924–2007
I Feel My Savior's Love	K. Newell Dayley b. 1939
I Am a Child of God	Mildred T. Pettit 1895–1977
Nephi's Courage	Bill N. Hansen, Jr.; Lisa T. Hansen b. 1952; b. 1958
I'm Trying to Be Like Jesus	Janice Kapp Perry b. 1938
The Wintry Day, Descending to Its Close	Edward P. Kimball 1882–1937
Daddy's Homecoming	Frances K. Taylor 1870–1952
Dearest Children, God Is Near You	John M. Macfarlane 1833–1892
In Our Lovely Deseret	George F. Root 1820–1895

All arrangements by Kurt M. Reeder

BYUarts This musical event is the 175th performance sponsored by the BYU School of Music for the 2016–2017 season.

NOTES

Jazz and Mormonism: at first glance this might be the title of a study in contrasts, and on the whole such an assumption would be made by both the majority of jazz musicians, as well as Mormons themselves. But I am here to argue that nothing could be further from the truth. Music in general and Mormonism have a very close and essential relationship, one that helps to define the character of most church services, and indeed the very character of The Church of Jesus Christ of Latter-day Saints (the actual name of the Mormon church) and its members. Even the First Presidency, the highest level of leadership in the church, gave emphasis to the importance of music:

Inspirational music is an essential part of our church meetings. The hymns invite the Spirit of the Lord, create a feeling of reverence, unify us as members, and provide a way for us to offer praises to the Lord.

Some of the greatest sermons are preached by the singing of hymns. Hymns move us to repentance and good works, build testimony and faith, comfort the weary, console the mourning, and inspire us to endure to the end.

While they speak specifically of hymns the modern leaders of the Church and even God himself have spoken of music in general. Boyd K. Packer, former president of the quorum of the twelve apostles, the second-ranking level of leadership in the Church, has said, "There is so much wonderful, uplifting music available that we can experience to our advantage. Our people ought to be surrounded by good music of all kinds. Parents ought to foster good music in the home and cultivate a desire to have their children learn the hymns of inspiration." And God, in a revelation to the prophet Joseph Smith declared, "For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads." Thus we see the importance of music to the Church, and this importance extends beyond the Church to the members themselves.

Church members are encouraged to seek out uplifting music whose words, tempo, and beat allow one to invite the Spirit of God into their lives. While words can be obvious in their portrayal of moral qualities, the more musical characteristics are subjective in the extreme. The association of jazz with Mormon hymnody, at first glance, may be an oxymoron. But this may only be true to the musical layperson, and especially the jazz layperson. Musicians spend the majority of their lives honing their craft, and as part of that process they develop a conception of quality in music (and are often taught such) that can differ greatly from that of one who has not studied music extensively. My conception of quality in music is such that I believe in the ability of good jazz music to help me feel the spirit just as strongly as any hymn played on an organ, and in my own subjective view I believe that jazz has a greater ability to help one feel the Spirit than most non-liturgical pieces published and recorded by the Church and its media

outlets. But again, this is a completely subjective opinion, one that has been informed by years of musical study and development of taste. It is with this in mind that my original conception for this project came into being.

As a full-time missionary for the Church in Brazil, I followed a very strict set of rules. These rules were put in place for our moral protection, to solidify our focus on the gospel work, and to help us avoid "the very appearance of evil." Among these rules were those dictating what music we could or couldn't listen to. Among the approved music were recordings by the Mormon Tabernacle Choir, the Church's standard recordings of hymns and children's songs, classical music, and music written and recorded for the Church's summer youth program Especially for Youth (more commonly referred to as EFY). The Mormon Tabernacle Choir recordings were favorites of mine, and the Church's recordings of the hymns and children's songs were also standard fare for me. But I could not listen to EFY music. Hearing it made me shudder. I could give you a variety of reasons but again, understand the subjective nature of musical taste. Indeed, the subjective nature of musical taste came to mock me when I had companions (other missionaries assigned as roommates and co-teachers) who enjoyed nothing more than putting on EFY in the morning while we did our exercises and ate our breakfast. I knew that my musical training influenced my taste, so I never chose to impose my taste on those companions. But I did often make them aware of such.

As time went on I wished so badly that I could listen to jazz music again. Upon further reflection on the rules I realized that if the Church had an album of hymns played on a piano, in a jazz style, I would be allowed to listen to such an album. Upon this realization I vowed to see this idea through to the completion of a project recorded by the Church, or one of its media outlets. I sought inspiration from other jazz artists in their own attempts to play hymns and gospel music. I found great examples in the music of Cyrus Chestnut, Hank Jones and Charlie Haden, Ella Fitzgerald, and even Dave Douglas. Their recordings of hymns and gospel standards were what cemented my idea of a hymn-jazz project, and I often refer those in the church who question the idea of fusing jazz and sacred music to these recordings. These recordings also demonstrate some of the reasons that jazz and Mormonism are compatible.

As jazz musicians we are constantly seeking that sense of catharsis that can only be attained by reaching deep within ourselves and sharing our ideas with the collective, adding to the ideas of others in order to form a complete and beautiful artistic vision through music. This idea of catharsis can be found in the testimony meetings of Latter-day Saints where various members of the congregation go to the pulpit to express their testimony of the gospel taught in this Church, and thus release emotions that are present because they feel the Spirit. Another common thread among Mormonism and jazz is that of improvisation. While most people think of improvisation as simply "making stuff up," what really happens is that jazz musicians spend years learning chord changes, modes, scales, patterns, and other theoretical concepts through playing,

practicing, reading, transcribing, and lots of listening. Only after they have learned enough of this, and put it to memory, are they able to perform and interact with other musicians at a professional level. Likewise as members of The Church of Jesus Christ of Latter-day Saints, and especially as full-time missionaries, it is requisite to read scriptures, listen to talks given by general authorities of the church, fast, pray, and meet often with other members in order to develop the knowledge necessary to truly preach, instruct, and testify about the Church and its gospel. As a verse of Mormon scripture reads, "Neither take ye thought beforehand what ye shall say; but treasure up in your minds continually the words of life, and it shall be given you in the very hour that portion that shall be meted unto every man." While there are other relationships that could be given here, it is more necessary to explain the more spiritual reasons why I have chosen to do this project.

When putting forth his "gospel vision of the arts," Spencer W. Kimball, then president and prophet of the church, said,

> We are proud of the artistic heritage that the Church has brought to us from its earliest beginnings, but the full story of Mormonism has never yet been written nor painted nor sculpted nor spoken. It remains for inspired hearts and talented fingers yet to reveal them. They must be faithful, inspired, active Church members to give life and feeling and true perspective to a subject so worthy. Such masterpieces should run for months in every movie center, cover every part of the globe in the tongues of the people, written by great artists, purified by the best critics.

Thus we see that it is a vision of the Church that those of the faith will remain faithful and active in order to bring the eyes of the world upon the Church through creative media. Indeed, I feel as though I am trying hard to do my part to convince others it is possible to bring this vision to pass. As a faithful Mormon I have made promises to God that I would use my talents in whatever way possible to help spread knowledge of the Church and its gospel. Generally one assumes that I do this by playing organ in church, or directing the choir, or playing piano for special musical numbers performed in meetings, but through this project I hope to demonstrate that I can help others learn a little more about Mormonism by simply listening to jazz music that I hope has high enough artistic merit to be considered on its own, even without the Mormon connotation.

I am ecstatic to have arrived at this point: to be able to present these ideas in a public format. I am also excited to be working to develop this project further and make a top-quality recording of these and future arrangements that I can give to missionaries, give to friends, and most importantly leave behind as a legacy that can uplift and inspire my children.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Faculty Recital

Robert Brandt, *baritone*

with

Scott Holden, *piano*

7:30 p.m.
12 May 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cinq mélodies de Venise (Paul Verlaine) — Gabriel Fauré, 1845–1924
- Mandoline
- En sourdine
- Green
- À Clymène
- C'est l'extase…

Trois Ballades de François Villon — Claude Debussy, 1862–1918
- Ballade de Villon à s'amye
- Ballade de Villon feit à la requeste de sa mère
- Ballade des femmes de Paris

Tel jour telle nuit (Paul Eluard) — Francis Poulenc, 1899–1963
- Bonne journée
- Une ruine coquille vide
- Le front comme un drapeau perdu
- Une roulette couverte en tuiles
- A toutes brides
- Une herbe pauvre
- Je n'ai envie que de t'aimer
- Figure de force brûlante et farouche
- Nous avons fait la nuit

INTERMISSION

Three Songs op. 10 (James Joyce) — Samuel Barber, 1910–1981
- Rain Has Fallen
- Sleep Now
- I Hear an Army

Rain in Spring (Paul Goodman) — Ned Rorem, b. 1923
Walking by Woods on a Snowy Evening (Robert Frost)
Clouds (Paul Goodman)
Early in the Morning (Robert Hillyer)
I Strolled Across an Open Field (Theodore Roethke)
The Lordly Hudson (Paul Goodman)

The Things Our Father's Loved (Ives) — Charles Ives, 1874–1954
Romanzo di Central Park (Leigh Hunt)
Walking (Ives)
At the River (Lowry)
West London (Matthew Arnold)
The Housatonic at Stockbridge (Robert Underwood Johnson)
The Circus Band (Ives)

BYUarts

This musical event is the 176th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRAVO!
Professional Performing Arts at BYU

presents

An Intimate Evening
with

KRISTIN CHENOWETH

Friday-Saturday, May 19-20, 2017, 7:30 p.m.
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

Tonight's program will be announced from the stage.

Please silence all mobile phones and electronic devices. Photography, video and/or audio recording, and texting are forbidden during the performance.

ABOUT

KRISTIN CHENOWETH

Emmy and Tony Award winning actress and singer Kristin Chenoweth's career spans film, television, voiceover and stage. In 2015, Chenoweth received a coveted star on the Hollywood Walk of Fame. In 2009, she received an Emmy Award for Best Supporting Actress in a Comedy Series for her role in *Pushing Daises*. In 1999, she won a Tony Award for *You're A Good Man, Charlie Brown*, and she was also nominated for her original role of Glinda the Good Witch in *Wicked* in 2004. Chenoweth has been nominated for two Emmy Awards and for a People's Choice Award for her role on *Glee*. In 2009, she wrote an uplifting candid, comedic chronicle of her life so far, *A Little Bit Wicked*, which debuted on the New York Times hardcover nonfiction bestseller list.

In 2015, Chenoweth earned a Drama Desk Award, Outer Critics Circle Award and Broadway.com Audience Choice Award for her lead role in the Roundabout Theatre Company's *On the Twentieth Century*. She also earned nominations for a Tony Award and a Drama League Award. Chenoweth has performed to sold-out audiences across the world, including performances at Carnegie Hall and Royal Albert Hall. In 2014, she released a CD and DVD of her own live concert performance, *Kristin Chenoweth: Coming Home*. Notable television roles include appearances in *The West Wing*, Disney's *Descendants* and most recently, *The Muppets*. In film, Chenoweth voiced the role of Gabi in the hit animated film *Rio 2* and Fifi, Snoopy's beloved French poodle, in *The Peanuts Movie*. She starred in the indie teen drama entitled *Hard Sell* and additional film credits have included *The Boy Next Door*, *Deck the Halls*, *Twelve Men of Christmas*, *Four Christmases*, *RV*, *Bewitched*, *The Pink Panther*, *Hit & Run*, and *Family Weekend*. Chenoweth recently starred in NBC's *Hairspray Live!* as Velma Von Tussle. She is also lending her voices to some animated films such as Lionsgate/Hasbro's *My Little Pony: The Movie*, set for a fall 2017 release, and *The Star*, which is set to be released in November 2017. Additionally, Chenoweth will reunite with executive producer Bryan Fuller in his upcoming Starz series *American Gods*, in the role of Easter.

Last year, Chenoweth released *The Art of Elegance*, her first album of American Songbook classics, via Concord Records. The album debuted at #1 on Billboard's Current Jazz and Traditional Jazz charts, and #1 on Amazon's Vocal Pop chart. Chenoweth also returned to the stage in her limited engagement *My Love Letter to Broadway*, at the Lunt-Fontanne Theatre, receiving rave reviews.

Chenoweth is a graduate of Oklahoma City University with a Master's degree in Opera Performance. She formed a charity partnership with the Broken Arrow Performing Arts Center (BAPAC) Foundation in her home state of Oklahoma. Chenoweth's accomplishments were honored by her hometown with BAPAC naming "The Kristin Chenoweth Theatre" in 2012. Kristin is also a passionate supporter of charities which dedicate their time and efforts to helping those in need. She is an inductee into the Oklahoma Hall of Fame, as well as the Oklahoma Music Hall of Fame.

MARY-MITCHELL CAMPBELL

Mary-Mitchell Campbell is a well-known music director, conductor, orchestrator and arranger in the Broadway community. Her Broadway credits include: *Finding Neverland*, *Big Fish*, *Company*, *Sweeney Todd*, *Next to Normal*, and *The Addams Family*. She won a Drama Desk for Best Orchestrations for *Company* and was nominated for two other projects. She performs frequently with Kristin Chenoweth, Jonathan Groff, Laura Benanti and Raul Esparza in concerts.

She is passionate about arts education and poverty reduction, and started the nonprofit ASTEP-Artists Striving To End Poverty (www.asteponline.org) as a way to bring artists into the solutions.

She is from North Carolina and holds degrees from North Carolina School of the Arts and Furman University. She has taught on the faculties of Juilliard, NYU, and Boston College.

RENÉE ELISE GOLDSBERRY | JASON ROBERT BROWN | KELLI O'HARA | ALAN MENKEN
Explore the 2017-18 BRAVO! season online at bravo.byu.edu.

BRAVO!

Professional Performing Arts at BYU

COLLEGE OF FINE ARTS AND COMMUNICATIONS

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sam Abramson

Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelors of Music Degree
with an Emphasis in Performance

5:30 p.m.
19 May 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Paisajes — Federico Mompou, 1893–1987
- La Fuente y la compana
- El lago
- Carros de Galicia

Sonata in A Minor K. 54 L.241
Sonata in F Major, K. 525 L. 188 — Domenico Scarlatti, 1685–1757

Variations Serieuses, op. 54 — Felix Mendelssohn, 1809–1847

INTERMISSION

Sonata in A-flat Major, Hob. XVI: 46 — Franz Joseph Haydn, 1732–1809
- Allegro moderato
- Adagio
- Presto

Ballade no. 4 in F Minor, op. 52 — Fryderyk Franciszek Chopin, 1810–1849

BYUarts

This musical event is the 180th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

String Chamber Night

Michelle Kesler, *coordinator*

7:30 p.m.
7 June 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

String Quartet no. 6 in F Minor, op. 80 — Felix Mendelssohn 1809–1847

Allegro vivace assai

Megan Madrian, *violin*
Mormon Jin, *violin*
Daniel Garret, *viola*
Christina Kenley, *cello*

Piano trio no. 1 in C Minor, op. 8 — Dmitri Shostakovich 1906–1975

Douglas Ferry, *violin*
Max Olivier, *cello*
Eliza Randall, *piano*

Piano trio no. 1 in E-flat Major, op. 1 — Ludwig van Beethoven 1770–1827

Allegro

Rachel Sorenson, *violin*
Luke Wilder, *cello*
Verina Chen, *piano*

BYUarts

This musical event is the 181st performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Deseret String Quartet

Alexander Woods, *violin*
Monte Belknap, *violin*
Claudine Bigelow, *viola*
Michelle Kesler, *violoncello*

7:30 p.m.
13 June 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

String Quartet no. 1 — Merrill Bradshaw, 1929–2000
- Intense, but moving
- Andantino, Giusto
- Adagio
- Fast
- Faster
- Poco Lento
- Passacaglia
- A little faster

Elegía — Francisco Estéve, b. 1945

There is no greater love than this, that He gave His life for the others

Rise and Fall — Lisa Despain
- Birth
- Street
- Song
- Toil and Dream

INTERMISSION

Eyefire — Neil Thornock

Namasté (Five Scenes from the Devi Mahatmyam) — Ethan Wickman, b.1973
- Kingdom of Sorrows, Descent
- Vishnu Awakens to Destroy Madhu and Kaitabha
- Incarnation of the Divine
- Time, Matter, Light…Prana
- Exhileration; Reconciliation

BYUarts This musical event is the 182nd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY

SCHOOL OF MUSIC

THE BARBER OF SEVILLE

MUSIC BY GIOACHINO ROSSINI

LIBRETTO BY CESARE STERBINI

PERFORMED IN ITALIAN WITH ENGLISH SUPERTITLES

$6–10

7:30 PM

DIRECTED BY LAWRENCE VINCENT

CONDUCTED BY LOGAN ANDERSON

BYUart
BYUARTS.COM

JUNE 14–17, 2017 DE JONG CONCERT HALL

DIRECTOR'S NOTES

Rossini's *Il barbiere di Siviglia* (*The Barber of Seville*), is a perfectly hilarious way to process the bittersweetness of my retirement. It is also a beginning. Never in BYU's opera history has this work been performed as a main-stage production. We are very proud to present this well-known and beloved opera.

Demanding in its agility and stamina, *The Barber of Seville* stands to challenge any cast. Those who are well-aquainted with the opera will notice sections have been cut in order to meet the needs and abilities of our students and to keep the performance within reasonable time constraints.

Under the able coaching of Nicolas Giusti and Barbara Allen, students have mastered their roles with amazing proficiency. A special thanks to our rehearsal accompanists, Christopher Madsen and Kaden Larson.

A good stage manager is worth their weight in gold and Susan Kupferer has proven her value time and again. Scheduling rehearsals and managing the performances themselves is a logistical nightmare. Without her help, the creation of this work would have been incredibly complicated, if not impossible.

Thank you to our costume, set, make-up, supertitle, and technical teams for their commitment to this production. Their generous talents make opera "believable." We are so grateful for their many years of support without which, the opera program would never have enjoyed such overwhelming success.

A special thanks to Logan Anderson for not only conducting the orchestra, but for creating and rehearsing the orchestra as well. The efforts of Nicolas Giusti and his contribution mentoring Logan and Nancy Jacobs preparing the score for the musicians are also greatly appreciated.

Thank you to my colleagues once again for training our singers in this daunting work. Diane Reich, Darrell Babidge, and Robert Brandt should receive applause, as well. I will miss these dear friends and colleagues but know, thanks to the vocal area, the opera program continues to be in competent and able hands.

Again, dear audience, thank you for twenty years of attendance and loyal support. May you be blessed to enjoy many more BYU opera productions. I will see you there!

With great fondness,

Dr. Lawrence P. Vincent

June 2017

PLOT SYNOPSIS

ACT I

With the help of Fiorello and his band of musicians, Count Almaviva (disguised as a poor student, "Lindoro") sings a love song to his new found sweetheart, Rosina. His disguise is to ensure that Rosina love's him for who he is and not as the Count. After the musicians leave, Almaviva is happily reunited his friend Figaro where he learns that Figaro is the personal barber of Rosina's guardian, Bartolo. Figaro suggests that the Count introduce himself by singing another song. After a brief encounter on the balcony with Rosina, the Count and Figaro scheme a plan for the Count to meet her.

In the next scene inside Bartolo's house, Rosina is busy writing a letter to "Lindoro". Figaro arrives, but is interrupted by a visit from Rosina's music teacher, Don Basilio. When he is left alone with Bartolo, he tells of the Count's presence in Seville and explains that he has nothing to fear because of his uncanny ability to spread false rumors. After they leave together to plot Bartolo and Rosina's wedding later that night, Figaro speaks with Rosina who asks him to introduce her to his friend. Unaware that she has already written the student a letter, Figaro asks Rosina to write "Lindoro" a few words of encouragement. When she presents him with the completed letter, he realizes just how cleaver the young lady is.

After Figaro leaves, Rosina is confronted with Bartolo, whose jealousy explains that he demands her respect. After they leave, Bartolo's servant, Berta, enters with complaints of the crazy household. She is interrupted by the Count's arrival as a drunken soldier who brings with him orders from his friend in the visiting regiment, that the drunken soldier be quartered in Bartolo's home. This would give Almaviva the opportunity to pass Rosina a note explaining his intentions (as "Lindoro") to elope with her that evening. His plan is foiled when Bartolo presents a letter of exemption. When the Count angrily, challenges Bartolo to a duel, Figaro arrives just in time to break up the fight. The police soon arrive to arrest the perpetrator of his disorderly deeds. But when Almaviva shows the officer his true identity, the police quickly release him of any responsibility, leaving Bartolo and the others completely confused.

ACT II

As Bartolo swears he will win Rosina, whether by love or force, he is interrupted by yet another visitor. Once again it is the Count. But this time he is disguised as "Don Alonso" - Don Basilio's so-called apprentice; here to give Rosina her music lesson. Before her lesson, Bartolo is able to take Rosina's letter from the Count (disguised as Don Alonso). During the lesson that follows, Figaro arrives to give Bartolo his daily shave; hoping to distract him while the Count and Rosina make plans for her midnight escape. Bartolo discovers "Don Alonso's" false identity and chases the Count, and Figaro out of the house. Berta arrives to clean up the mess left by the others. She sings of the confusion in the house caused by Bartolo wanting to marry Rosina and Rosina's being in love with "Lindoro". She too, is tormented because she has not found love. Berta leaves as Bartolo re-enters calling for Rosina. He shows her the letter she wrote to "Lindoro" and claims that her "student" is only taking her away to give her to the Count. She swears revenge.

The final scene is at midnight. Almaviva and Figaro arrive with a ladder to facilitate Rosina's escape. They are both shocked when Rosina accuses them of stealing her away to Count Almaviva. The Count happily reveals his true identity. As they sing of their love, Figaro warns them that someone is coming with a lantern. It's Don Basilio and the Notary who is there to marry Bartolo and Rosina. Figaro, Almaviva and Rosina take advantage of the notary's presence and sign the wedding contract for Count Almaviva and Rosina. Bartolo soon arrives with the police to have the "thieves" arrested. Almaviva reveals his true identity to Bartolo and the officer. Although his plan is foiled, Bartolo is compensated for his trouble and everyone lives happily ever after (at least until the next opera; The Marriage of Figaro).

Lawrence Vincent, *director*

CAST

	Wednesday/Friday	Thursday/Saturday
FIGARO	Stephen Pace	Dylan Glenn
ROSINA	Annie Powell	Rachel Glenn
COUNT ALMAVIVA	Benjamin Bird	Banner Smith
BARTOLO	Tyler Yarbrough	Tyler Yarbrough
BASILLIO	Isaac Carlin	Isaac Carlin
BERTA	Josie Larsen	Alicia Fairbanks
AMBROGIO	Cameron Mayo	Connor Lee
FIORELLO	Sam Neff	Sam Neff
OFFICER	Jared Wells	Jared Wells

CHORUS

J Alexander Bennett, Matthew Dewsnup, McKay Elwood, Taylor Knapp, Daniel Perez (Notary), Tyler Shelton, Mitchell Wassom, Jared Wells (Officer), Connor Lee

UNDERSTUDIES

Bartolo—Mitchell Wassom
Rosina—Alicia Fairbanks

PRODUCTION TEAM

DIRECTOR
Lawrence Vincent

CONDUCTOR
Logan Anderson

PRODUCTION MANAGER
Jennifer Reed

PRODUCTION STAGE MANAGER
Susan Kupferer

TECHNICAL DIRECTOR
Travis Coyne

SCENIC DESIGNER
Travis Coyne

LIGHTING SUPERVISOR
Michael Handley

LIGHTING DESIGNER
Michael Handley

COSTUME SHOP MANAGER
Donnette Perkins

COSTUME DESIGNER
Cortnie Beatty

CO-MAKEUP DESIGNER
Rachel Hughes
Harli McShinsky

AUDIO/VISUAL MANAGER
Troy Streeter

PROPERTIES SUPERVISOR
Jennifer Reed

PROPERTIES DESIGNER
Taylor Robinson

SUPER TITLES
Lawrence Vincent

SUPER TITLE OPERATOR
Hanna Marteeny

ORCHESTRA

VIOLIN I
Megumi Terry
Elizaveta Shaikhulina
Emily Holmstead

VIOLIN II
Kirsten Skabelund
Cassidy Wake
Kristi Hatch
Forrest Howell

VIOLA
Esther Judd
Jessica Ekstrom
Lauren Anderson

CELLO
Max Olivier
Nate Shumway
Taylor Boyack

FLUTE
Catherine Boyack
Rachel Christensen
Kalysha Chandler
Katie Greenwell Worsham

CLARINET
Ryan Wing
Caleb Rhoton

HORN
Andrea Manwaring
Alan Dahl

TRUMPET
Sam Evans

TROMBONE
Jordan Christensen
Elizabeth Wheeler
Sadie Smith

BYUarts This musical event is the 183rd performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christina Kenley
Cello

in Senior Recital

Student of Michelle Kesler

with

CJ Madsen, *piano*

Required for the Bachelors of Music Degree
with an Emphasis in Performance

7:30 p.m.
16 June 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Cello and Piano no. 3 in A Major, op. 69 — Ludwig Beethoven 1770–1827

- Allegro ma non tanto
- Scherzo
- Adagio cantabile—Allegro vivace

INTERMISSION

Sonata for Solo Cello — Gyorgy Ligeti 1923–2006

Dialogo

Capriccio

Sonata for Cello and Piano in D Minor, L.135 — Claude Debussy 1862–1918

Prologue (Lent)

Sérénade: Modérément animé

Finale: Animé

BYUarts This musical event is the 180th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

Woodwind Chamber Recital

Students of Geralyn Giovannetti

3:00 p.m.
17 June 2017
Museum of Art Auditorium

PROGRAM

Variations on "Là ci darem la mano", WoO28 — Ludwig van Beethoven, 1770–1827

Brian Moose, *oboe*
Kayla Farnsworth, *oboe*
Charlotte Harrison, *English horn*

Solo de Concert — Emil Paladilhe, 1844–1926

Kayla Farnsworth, *oboe*
Samantha Adair, *piano*

Sonata for oboe and piano, op.166 — Camille Saint-Saëns, 1835–1921

Andantino
Ad libitum-Allegretto -Ad libitum
Allegro molto

Brian Moose, *oboe*
Samantha Adair, *piano*

Suite, op. 16 — Robert Henrique, 1858–1914

Poco agitato
Pastorale
Allegro giocoso

Charlotte Harrison, *oboe*
Samantha Adair, *piano*

Mini-Trio for 2 Oboes and English Horn — Allan Stephenson, b. 1949

Allegro vivo
Poco lento
Scherzo and Trio
Rondo Finale alla Haydn

Charlotte Harrison, *oboe*
Kayla Farnsworth, *oboe*
Brian Moose, *English horn*

BYUarts This musical event is the 184th performance sponsored by the BYU School of Music for the 2016–2017 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music
presents

University Chorale

Paul Broomhead, *conductor*

Christopher Madsen, *piano*

7:30 p.m.
10 August 2017
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Rennaissance

Dadme Albricias Hijos d'Eua — Traditional, arr. Ben Allaway

Rachel Christensen, *flute*
Mikela Hoffman, *harp* Benjamin Perkins, *tambourine*

Riu, Riu Chiu — Traditional, arr. Ben Allaway

Rachel Christensen, *flute*
Mikela Hoffman, *harp* Benjamin Perkins, *tambourine*
Christopher Madsen, Ellen Johnson, Emily Jones, Sarah Stein, Ammon Bennett, Ben Houseman, Andrew Walton, Eldon Griggs, Daniel Garrett, *soloists*

Baroque, Romantic, and 20th Century

Domine Fili Unigenite — Antonio Vivaldi, 1678–1741, arr. Patrick Liebergen

Arthella Williams, *conductor*

Litanei — Franz Schubert, 1797–1828, arr. Jon Washburn

Clocks, from *Time Pieces* — Stephen Chatman, b. 1950

Spiritual

Sometimes I Feel like a Motherless Child, from *Three Spirituals* — Traditional, arr. K. Scott Warren

Glory, Glory, Hallelujah! — Traditional, arr. Howard Helvey

Savannah McNeil, *soloist*,
Jordan Saltmarsh, *percussion*

BYUarts

This musical event is the 185th performance sponsored by the BYU School of Music for the 2016–2017 season.